IN THIS ISSUE: **A NEW DEAL FOR THE AMERICAN MUSICIAN . . . By Weston S. Gales**

MUSICAL COURIER

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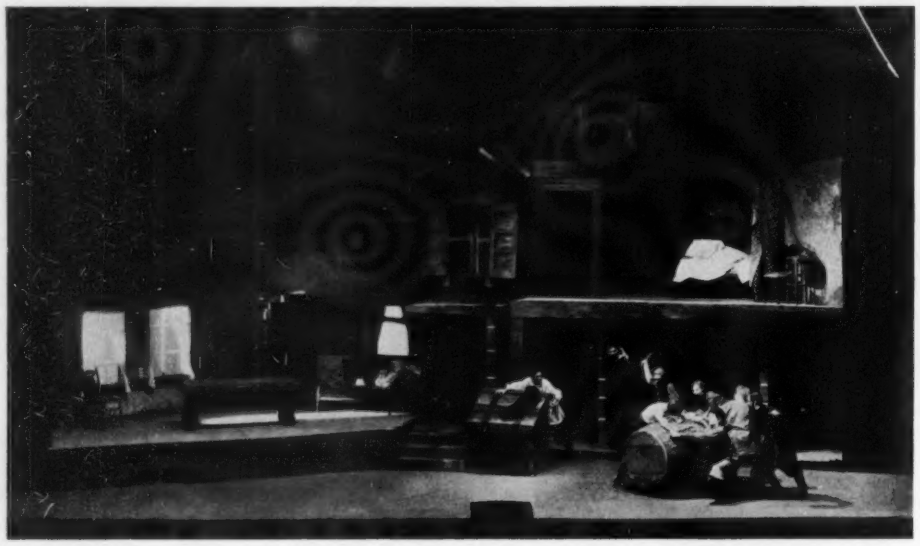
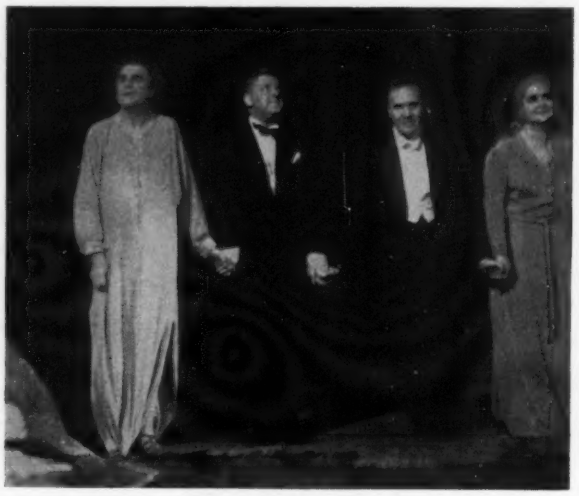


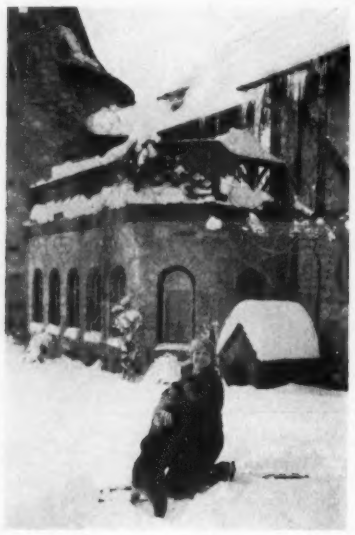
"FLOGGING SCENE," ACT II, IN LADY MACBETH OF MTSENSK,
opera by Shostakovich, which had its American première on January 31 at Severance Hall, Cleveland, with the Cleveland Orchestra under Artur Rodzinski. On February 5 the work was heard in New York for the first time at the Metropolitan Opera House, conducted by Rodzinski, under the auspices of the League of Composers. (Photo by Geoffrey Landesman).

EUGENE GOOSSENS,
conductor of the Cincinnati Symphony Orchestra, inspecting the controls in the cab of the new streamlined New York Central engine, "Commodore Vanderbilt." The New York Central officials, knowing that railroading is a hobby with Mr. Goossens, invited him to look over their locomotive during its recent visit to Cincinnati.

HAROLD SAMUEL,
who played a week of six Bach concerts in New York recently, leaves for Europe in February to fulfill engagements in Holland and England. He plans to return to America early next fall and will make a tour to the Pacific Coast, the first in several years.



DR. OTTO ERHARDT and BRUNO WALTER,
stage director and conductor, respectively, of a recent Tristan performance at Salzburg, sharing curtain calls with the singers. Anny Konetzni, as Isolde, is at the right.



ELISABETH RETHBERG,
soprano of the Metropolitan Opera, at her home in Riverdale, N. Y., welcomed the recent blizzard that allowed her to don her skis and indulge in her favorite winter sport. She is shown here with Lux, her German Boxer dog.

SCENES FROM GLUCK'S OPERA ORPHEUS PRESENTED BY THE JUILLIARD SCHOOL,
New York, on January 30. At left, Pauline Pierce in the rôle of Orpheus. At right, Marvel Biddle as Eurydice. (Photo by Vandamm Studio).

RACHELLE SHUBOW,
pianist, is giving a series of programs over Station WEEI, each featuring a standard composer.

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New York Hails Première of Lady Macbeth of Mtsensk

Shostakovitch Opera Presented by Cleveland Orchestra and Members of Art of Musical Russia, under Baton of Rodzinski—Libretto Provides Melodramatic Story of Many Crimes—Music Reveals Theatrical Instinct and Eclectic Combination of Many Styles—Performance Wins Marked Success

By HORACE JOHNSON

Lady Macbeth of Mtsensk, the opera written by the young Soviet composer Dmitri Shostakovitch to a libretto by A. Preis, and based on Lesskov's novel of that name, received its New York première by the Cleveland Orchestra, under the direction of Artur Rodzinski, and sponsored by the League of Composers, on February 5 at the Metropolitan Opera House. The large cast, drawn from the organization called The Art of Musical Russia, Inc., singing the work in its original language, included Anna Leskaya (Katerina), Yasha Davidoff (Boris), Ivan Velikanoff (Zinovi) and Ivan Ivantzoff (Sergei) in the principal rôles. The opera was staged by Wilhelm von Wymetal, Jr.

A Story of Violent Passions

The story of the opera, sonorously delivered into a black auditorium by Richard Hale at the beginning of each act, runs thus: Katerina, married to an impotent (the implication is there) middle-aged, well-to-do mill owner, and hounded by her husband's lecherous old father who reproaches her with her childlessness, being herself desirous and unsatisfied is ripe for misadventure. This comes through a new employee of her husband's, whose reputation for seduction has preceded him. When the husband is away even the old father's careful locking of her bedroom door cannot prevent the inevitable, precipitated when she rebukes Sergei for tormenting the cook; he defies her, wrestles with her, stirs her to passion by embracing her, thus preparing the way for his visit to her bedroom that night. When the father, Boris, discovers what has happened he whips Sergei: whereupon, hungry from the exercise and demanding mushrooms of Katerina, he eats of the dish to which Katerina has added rat-poison, and dies. Thereafter the lovers enjoy themselves during the protracted absence of the husband. But Sergei is not satisfied. He wants to possess the lady's husband's wealth, as well as her person. Easy, says she. And when the husband comes home, they kill him and hide him in the cellar. And get married. But some wine-bibbers break into the cellar in search of drink, find the body, and report the death to the police. And Katerina and Sergei are arrested at the wedding feast. The next act shows them in a convict camp, on their way to Siberia. Sergei reproaches Katerina for having brought him to this; bribes Sonetka, a prostitute, with the gift of Katerina's stockings which he wheedles from her, for an assignation. Whereupon Katerina seizes Sonetka in her arms and jumps with her into the river and both are drowned.

Didactic Purpose Obtrudes

The moral of the piece is that in the old days before the Soviet Republic things were like that in Russia. Now, if Katerina didn't like her husband, she could leave him, and save herself all those murders. And it is the presence of this very moral that prevents Lady Macbeth of Mtsensk rising to the heights. Weighted by the need to preach, the opera limps and stumbles. Though the story is told with stark and direct realism, it remains a story; never quite reaches out and stirs those emotions of horror and pity demanded of tragedy. Why must talented youth so often devote his fine fervor to propaganda? Is not art, simon pure art, good enough? He who is called to the service of those goddesses, truth and beauty, should be content to leave the lesser deities, economic and social reform, to others. For art is a jealous god and cannot be served with divided heart and mind. Young writers in whatever field should remember that the great Puritan, John Milton, who set himself as a task the justifying of the ways of God to man, fell into the swing of great poetry only when he forgot his aim and gave himself to the portrayal of his great protagonist, Satan. When he recalled his purpose, his muse left him and the epic grandeur of his lines was lost.

Music Theatrically Effective Rather Than Profound

The music Shostakovitch has written for this work, although intensely stimulating with a vigorous vitality, is reminiscent of many composers' contributions to tonal literature, slightly disguised by a cloud of modernistic colorings.

There is one passage that sounds like a motif from César Franck's violin sonata, another that brings the remembrance of Beethoven's fifth symphony, and still others that recall works of Borodin, Moussorgsky and Stravinsky. The best act of the very

(*Continued on page 21*)

Stokowski and Orchestra Board Reconciled

Philadelphia.—Leopold Stokowski and the Phliadelphia Orchestra board of directors have apparently settled their differences. The "new blood" which Stokowski recommended seems to have been provided by the election of a new board president. Thomas S. Gates, president of the University of Pennsylvania. Vice-presidents are Charles G. Berwind and Samuel R. Rosenbaum. Benjamin H. Ludlow was reëlected secretary.

S. T.

Berlin Heartily Greets Début Of Krauss as Opera Director

Meistersinger Is New Conductor's First Offering—Pfitzner Leads Orchestra—Boston Singer Delights German Capital

By HANS L. HENIOT

Berlin.—All Berlin has awaited with breathless suspense the début here of Clemens Krauss (late of Vienna) in his new capacity of director of the Berlin State Opera.

The début has taken place. It came off beautifully and citizens of the German capital are again normally using their *pulmonata*. Under the circumstances, it was a "first appearance" that had something of the nature of an ordeal about it—for the public as well as for the chief of the musicians—and there is only one thing to repeat: it was a complete success.

Audience Friendly

Fear was entertained that Krauss might be received with a feeling of resentment on the part of certain members of the audience. But this fear fortunately proved groundless, and the Viennese conductor had the pleasure and satisfaction of receiving a rousing welcome as he took his place at the stand to commence the Meistersinger Overture. Applause increased in warmth with his subsequent appearances, and at the close there was a spontaneous outburst of acclaim which left no doubt as to the impression Krauss had made, and which he magnanimously turned over to the outstanding singer (Prohaska) of the performance and his colleagues.

A Work of Triumph

As has already been stated, Krauss' inaugural spectacle was Wagner's Die Meistersinger. It was a superb presentation. Intendant Heinz Tietjen's contributions to it are the Bayreuth stage settings of the second act, and Sachs' workshop, done by Emil Praetorius. Tietjen, who was once conductor at Breslau, has done marvelous work in his stage direction of the glowing opus of Nuremberg life at its most romantic. Gone are the hollow gestures of pathetic mien, the pointless exaggerations. Nothing appears studied and because of the avoidance of all stiffness, a flow of movement is obtained that makes each episode a formative factor of a unified whole. For the glamorous festival scene, 300 members of the Bruno Kittel Chorus were enlisted to augment the State Opera chorus.

The Principals

Jaro Prohaska gave to Sachs a sturdy manliness, coupled with refreshing peasant-like humor, which disclosed how deeply he has reflected upon the philosophic content of the difficult rôle. The Eva of Ursuleac was a shade too heavy of voice and figure to portray an ideal heroine. The Pogner of Manowarda possessed tones of gratifying fullness but by no means did it exhaust the possibilities of the *Ansprache*. There was not variety enough in the use of light and shade.

Max Lorenz as Stolzing made a knightly figure with a voice of irresistible appeal. Eugen Fuchs was a properly mistrusting and spiteful Beckmesser. His scene with Sachs in the latter's workshop formed the high point of the evening. Kremer as David, Berglund as Magdalena, and Janssen as Kothner were models of character delineation aside from their vocal attainments.

Pfitzner's Unequal Conducting

The third concert of the Philharmonic Orchestra series was entrusted to Hans Pfitzner. An interesting number on his program was an early and seldom heard symphony in A major, op. 28, by Haydn. The composer's use of a theme of reiterated notes (first

(*Continued on page 7*)

San Francisco Musical Association Quits

Group Which Sponsored Orchestra Announces That It Is "Suspending Activity" Until Funds Can Be Raised — City Government Plans Series of "Pop" Concerts under Auspices of Art Commission

By CONSTANCE H. ALEXANDRE

San Francisco.—Having failed to iron out the financial difficulties of the San Francisco Symphony Orchestra so that a regular season of concerts could be held this winter, Richard M. Tobin, president of the Musical Association of San Francisco, which maintains the orchestra, has issued the following statement:

"The Musical Association is not being dissolved. It is suspending activity, because of financial difficulties, until such time in the future as funds can be raised.

"We have no quarrel with the Musicians' Union or with the musicians in their decision not to accept engagement for less then twelve weeks. We wish we could accede to their desires. We simply haven't the money."

Municipality Steps In

Despite the fact that the Musical Association has ceased temporarily to function, San Francisco will not be without symphony concerts this season as the Municipal Government is now planning to give a series of "pop" concerts under the auspices of the Art Commission. In all probability the series will consist of four or five concerts to be given in the Exposition Auditorium. Arrangements for the engagement of conductors and orchestra will be made within a few days.

San Francisco has enjoyed the wholehearted coöperation of Mayor Angelo J. Rossi and Supervisor Emmet Hayden in many of its musical undertakings. In sponsoring this forthcoming series of "pop" concerts, these two public officials are once again impressing upon the citizens of this city the fact that they can always depend upon the Municipal Government to assist in the promotion of good music. It is their aim that San Francisco shall maintain its definite position in the musical fabric of America. For the purpose of raising the remainder of $35,000 for the series (of which the city has already contributed $7,500), a citizens' committee of 600 will be appointed.

Paris Thrilled by Hearing of Berlioz' L'Enfance du Christ

Strasbourg Cathedral Choir Acclaimed—Enesco Returns—Quartet Music, Spanish Dances, and Modern Music Make Picturesque Fare Artistic

By IRVING SCHWERKÉ

Paris.—The past week was well flavored with music's toothsome concoctions. Two experiences which provide a loving memory for years to come were proffered by the S. I. A. M. F. (International Society of Friends of French Music) in a week-end pair of concerts at the Opéra-Comique. Each event was a period of transfiguring beauty; the first, under the presidency of Cardinal Verdier, Archbishop of Paris; the second, under the presidency of M. Albert Lebrun, President of the French Republic, M. Mallarmé, Minister of National Education, and Cardinal Verdier. The performers were the Pasdeloup Orchestra, the wonderful Strasbourg Cathedral Choir; Malnory-Marseillac, Marie-Louise Blot, MM. Anspach, Rousseau, Froumenty, Médus, Serrano and Le Clezio (vocalists), and Georges Bouillon, violin soloist. Abbey Hoch, chapel master of the Strasbourg Cathedral, conducted.

L'Enfance du Christ, sacred trilogy by Berlioz, was heard by most of the auditors in its entirety for the first time in their lives. Not mere elocution, as much of Berlioz' music is, L'Enfance du Christ remains a masterpiece of exquisite, purifying music. A series of palpitating tone-and-poetry pictures, its consistent hinting at the pictorial are as stimulating to the imagination as its sentiment is refined and self-contained. The final number, Mon âme, que vous reste-t-il de faire, was a taste of beauty of conception and realization for which one must forever be grateful.

Other Gallic Choral Works

At Sunday's assembly two other orchestral-choral summits of French music were performed: The Deluge, by Saint-Saëns, and Rebecca by César Franck. No wonder The Deluge created such a furore when it was performed in 1876—it still savors of the strange, and the magnificent part of the achievement is that the work is not only big, but also profound. The spiritual valiancy of Franck's Rebecca was also once more the reason for unbounded admiration, and I never can hear this outpouring without feeling that Franck wrote for angels and not for men.

A two-days' musical excursion in Bibleland is one thing; to have it so devoutly, reverently, aye, so self-abnegatingly given out—as was the case on these occasions—is another. The chorus, as was remarked above, is literally marvelous. The orchestra too was in fine fettle, and love, love, love

(*Continued on page 10*)

A New Deal for the American Musician

By WESTON S. GALES

SOME time ago I returned from Europe, where I had been living for more than two years. During this time, I spent fifteen months working with singers in one of the more important of the smaller German opera houses and performing the duties of an assistant *Kapellmeister*. I also served as one of the assistants at the rehearsals for the Bayreuth Festival. This gave me an excellent opportunity to observe the methods employed in Germany to develop native talent and (by means of daily routine) to transform gifted but inexperienced amateurs into finished artists.

The process is a natural one as we find it there. A young man or young woman with a voice, usually with some knowledge of how to use it, combined with more or less musical ability and training, succeeds in obtaining an audition at the local opera house (every city of any size whatever has its own theatre, in spite of the depression) and if at all promising is usually accepted as a "volunteer," has access to the rehearsals and performances and soon receives a small part, often in operetta when both opera and operetta are given in the same house. Other assignments follow and soon the young débutant is playing a different rôle almost every night. However small or unimportant the rôle may be in itself, it is an important part of the piece and must be done well. Without realizing it, the young artist begins to find himself very much at home on the stage, and self-consciousness and stage fright, *lampenfieber* (foot-light fever) as they call it there, soon vanish.

Unconsciously the singing actor begins to know not only his own part, but all the other parts in the scenes in which he participates. If he is ambitious and listens to the scenes where he has nothing to do, he can learn whole rôles without much effort, as frequent repetition of the same words and music soon impresses them indelibly upon his mind. It often happens that important careers start in this way. A leading singer is indisposed, none of the understudies is available, and an unknown soloist or perhaps a member of the chorus who has listened to the rôle night after night, jumps in and saves the performance and his weightier identity is established. If the leap to fame is less spectacular, it is at least reasonably sure, provided the student is a hard worker and has luck. It sometimes happens that the demands upon the voice and health of the young singer are too great, particularly where the knowledge of voice production is limited, but this is the exception.

The point I should like to emphasize is that in Germany one who aspires to an operatic career knows how to go about it and to whom to apply, and the way is more or less well marked and accessible. One does not need exceptional "backing," if any, and one does not have to travel miles to live in another city, or in a foreign land, in order to commence a career, the start of which should not be postponed too long. The advantage of the operatic life in Germany is that one learns as one works. Therefore the absence of self-consciousness and inhibitions, with a corresponding gain in freedom of interpretation and forgetfulness of self and technic—two of the greatest curses of the artist. Provided a singer has the means to live simply during the time of his apprenticeship, usually at home, and for a few years at the most, he can make out very well, for if he is retained at the theatre a second year, he usually receives a small compensation for his services, which increases from year to year as he becomes more useful. (I think it only fair to say that the past few years in Germany have been most trying for the opera houses and their artists, as many of them have had to fight very hard not to go under, even with activities heavily curtailed. I am speaking of the system in general which has not varied greatly in character since pre-war days.)

Specific Training Is Imperative

The possibility of beginning one's operatic career at home, without undue expense or special "protection," as well as the opportunity to absorb a great deal of one's knowledge and experience unconsciously through daily routine, are obviously two great advantages of the German system, which I am sure resembles that of other European countries, although I should suppose, from what I already know, that the German training would be more thorough and the standards higher than those of other countries.

What I have said about singers applies also to young men who desire to become operatic conductors. If they are pianists of any ability they can usually find positions as *répétiteurs* in local opera houses. The *répétiteur* is an accompanist who works with singers, coaching them in their parts, at times assisting at performances, also aiding in other stage services (*Bühnendienst*) connected with operatic routine, such as conducting stage orchestras or individual instruments behind the scenes and giving cues to singers or to technical assistants. This experience is invaluable and practically indispensable for a future operatic conductor, although some conductors have derived their experience only from playing in the orchestra. Some *répétiteurs* play in the orchestra as well, which is an even greater advantage. All of this routine is provided by every opera house in Germany to beginners who serve one year as volunteers. Of course, the experience acquired as well as the opportunities for observation and study are invaluable, for in this way the foundations of great careers are laid. No degree of study alone, or with a teacher, can take their place.

The European System

What happens to singers often happens to *répétiteurs* or assistant *Kapellmeisters* as well. If a *Kapellmeister* is indisposed and unable to conduct a performance, it is quite logical to call upon his assistant, who very often has trained all of the singers and played all of the rehearsals for that opera. As the assistant knows every note of the opera, through constant repetition, and the exact tempi, having attended all performances and often having done important "*Bühnendienst*," who is better qualified to conduct the opera than he, even if he never conducted the work before? Many a conductor has made his début so, and with success. A more frequent method is to give an assistant conductor an operetta or light opera to prepare for performance. When this is the case, he is allowed the necessary number of orchestral rehearsals and always conducts every performance of that work. *Régisseurs*, who have charge of staging the operas, a very important profession in Germany, gain their routine as assistants in the same way, as do all other employees. During recent seasons, over 20,000 people were employed in German theatres. This took in all opera houses, operetta and dramatic houses and other permanent operatic undertakings, such as the Bayreuth and other festivals and included *régisseurs*, conductors, soloists, chorus, ballet, orchestral musicians employed in opera houses, technical assistants, architects, stage hands and all other personnel of both musical and dramatic houses. Various opera-houses outside of Germany, as those of Austria, and the German-Czech ones, likewise those of Danzig, Basle and Zürich, also follow the same method. Although this seems a large number, it is less than in pre-war years.

With such a large percentage of the population operatically employed, the general interest is widespread and perenially renewed by the functioning of the theatres themselves. The participation of native talent helps to draw audiences to the theatre, always an important factor of lyrical entertainment. If it is true that large numbers of the audience are attracted to the theatre by celebrities, it is also true that an appreciable number is interested in the launching of their friends or fellow-townsmen upon artistic careers and their subsequent development. (I do not mean to imply that all talent in Germany is necessarily local talent, but it has been largely native talent and is likely to be exclusively that in the future.)

The German opera houses function practically the whole year, as the vacation period is short, usually a month or six weeks. Ordinarily, performances of opera or of operetta and drama alternating with opera are given every night and Sunday as well. In the theatres that combine operetta and drama with opera, usually two performances are given on Sunday, and I have known of theatres where there was an additional performance of an educational nature, or a concert, in the late morning, so seriously does the German stage take itself. In the opera houses the repertoire has comprised practically all the masterpieces of German operatic literature and the more important foreign masterpieces as well. Mozart, Beethoven, Wagner, Strauss and other contemporary German composers are performed side by side with Donizetti, Rossini, Verdi and Puccini, while Gounod, Saint-Saëns, Massenet and Debussy have not been neglected. One of the outstanding features of the German theatre has been its eclecticism, and no nation and no composer has been slighted in the past. The overwhelming nationalism that is abroad in the land at the present time has affected the theatres like everything else, both as regards the choice of repertoire and that of artists as well, but perhaps this is only a passing phase. If there has been one country in Europe that could see beyond the confines of its own land in matters of art, it has been Germany.

Sacrificing for Art

The stage has always been one of the great humanizing agencies in Germany, ranking with the universities in that respect. That is why every means was employed to maintain the theatres and opera houses at any cost during the post-war years of depression. Each year has seen the shrinking of subsidies and reductions in the prices of seats with corresponding cutting of salaries, but the work has gone on and flourished, even at the expense of increased personal effort and sacrifice. It has been an inspiring thing to witness the struggle on the part of German artists to preserve their opera houses at all costs, to carry on when they had not food for their families, often going on the stage hungry and exhausted from overwork. If often happened that their efforts were rewarded by great performances that brought encouragement, not only to themselves but to equally hungry, poverty-stricken, and dejected audiences, who forgot their misery under the spell of great spiritual exaltation.

I feel convinced that during all the hard years many a hungry soul has been revived and fortified by hearing a fine performance of Die Meistersinger or Götterdämmerung, and that a beautiful and inspiring Tristan or Parsifal has often brought hope and encouragement to the forlorn.

It is not necessary to live in Berlin, Dresden or Munich and cities of their importance to hear impressive performances. I have been quite carried away by performances in theatres that were less well-known —a Figaro in Cologne, a Parsifal in Schwerin, an Elektra in Breslau. Often the preparation is more thorough and the artists more sincere in the provinces, if we may call them such. When I think what Breslau offered during my stay in the way of novelties alone, without mentioning the major works of both the German and Italian repertoire, it would seem a little patronizing for New York even to refer to Breslau as "provinces." The German première of Kricka's Spuk Im Schloss, one of the first performances of Pfitzner's Herz, d'Albert's Mr. Wu, Mozart's Idomeneo (in the new Strauss version), the newly arranged Welt Auf Dem Mond by Haydn, Graener's Friedemann Bach, as well as works of Reznicek, Malipiero, Darius Milhaud, Prokofieff and other contemporary and foreign composers, were included in the list. In addition there were many "*Neu-einstudierungen*" (re-studyings) of operas that had already been given very often, such as most of the works of Richard Strauss, Wagner, and an enormous amount of Verdi; all of these productions at a time when the very existence of the opera house was at stake.

What America Should Do

During the many months I have lived and worked in Europe, a large part of the time since the war, and on many occasions previously, I have often thought of America's plight (I might say, its great dearth) where opera is concerned. By this I do not mean the kind of opera to which we have become accustomed in New York and Chicago, primarily for the rich, often surfeited and without due artistic appreciation or musical love, but the kind that goes on at least 300 nights a year in every German city; opera that grows out of the life of the people; is part of that life and helps to enrich it and make it more worth while; that compensates a craving which jazz-bands and the movies cannot satisfy and is a haven of refuge during times of personal and public crises. If only America suddenly could become "opera-conscious" and realize what it might mean to this country to build opera houses and to form opera companies in all the large cities, not only for the sake of the public, but also for native talent which is sorely in need of a chance to develop and function.

We have thousands of musical students in America each year, a large proportion of them singers who have no opportunity to acquire the routine necessary for a stage career, and no opera houses where they can function and be given this routine. Thus far in our musical development, the church choirs throughout the length and breadth of the land have helped young singers to gain experience and in many cases to support themselves or pay for further musical education and now the radio is assisting along all lines. From the vocational standpoint alone, the development of opera houses throughout the country would be of the utmost value; and if anything like the percentage of the population active in Germany, even at the present time, were eventually employed here, the number of available positions could be increased by thousands and the number of unemployed proportionately reduced. This is a situation that those concerned with unemployment and reconstruction might well consider.

If we are some day to become a completely musical nation, we should create opera houses that are schools of routine and experience for artists who will eventually function there. We have fine schools and fine teachers in America and we have an opera house or so where we give opera "of millionaires, for millionaires and by millionaires." I hope they will gradually vanish from off the face of the earth, for Art has no place for them although one can use millions to establish the right kind of opera. What we need are institutions that can be fed by the schools and by the teachers so that singers will have a place to go when they have a knowledge of singing and the foundation of a musical education. As it is now, our young singers have no objective.

No Place for American Student Abroad

From what I know of Europe and the musical life there, after about fifteen years experience, and the experience of the past eight or nine months in Germany especially, I am convinced that Europe is no place for the American music student at the present time, unless he wishes to "take lessons" only, which he can do as well in America as he can in Europe—probably better. The uncertainty of "exchange" and the political outlook would make it inadvisable for the average American to venture abroad with the idea of establishing himself there—which after all is the only way to gain the experience impossible to acquire at home at the present time.

In view of conditions here and abroad, it is evident that the time has come when we must look after our American musicians just as foreign countries look after their own, and always have, giving them the preference whenever possible, and employing foreign artists only when and as far as necessary. One must certainly approve of the way in which foreign countries protect their

(*Continued on page 22*)

IN NEXT WEEK'S ISSUE

HANDEL'S GENIUS AS SHOWN IN THE MESSIAH

By H. C. HAMILTON

Boston Orchestra Introduces Converse and Steinert Works

Koussevitzky Conducts American Novelties and German Program—Heifetz, Smeterlin, Beatrice Harrison, St. Olaf Choir among Applauded Visitors—Joseph Wagner Leads Civic Ensemble

BOSTON.—Two works by American composers, both of them Bostonians, received first performances at the concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky, on February 8 and 9. Of the composers, Alexander Steinert, born here in 1900, may be said to have represented the younger generation, and Frederick S. Converse, dean of the New England Conservatory of Music, the older.

Steinert's new work is entitled Concerto Sinfonico, is scored for piano solo and modern orchestra, and is in a single movement which, according to the composer, is "not unlike a symphonic poem in character." To the listener hearing it for the first time, the work is rather like the opening movement of a symphonic concerto in form; but the piano is not so much a solo instrument as an important member of the orchestra. The highly emotional character of the music is old-fashioned, but was welcome change to this writer. With the composer at the piano, the concerto received an effective performance, and was warmly greeted by the Boston audiences.

Mr. Converse's opus is entitled American Sketches. It is in the form of a four-movement suite, suggested by various aspects of the American scene. The successive sections are listed: Manhattan, The Father of the Waters, Chicken Reel, and Bright Angel Trail. This music displayed Mr. Converse's customary virtues of workmanship. Naturally the best-liked by the audience was the reel, based on an old fiddler's tune.

Dr. Koussevitzky rounded out his program with the Mozart Jupiter Symphony and Les Eolides by César Franck.

Earlier in the week he had led the orchestra in the fourth of the extra Tuesday matinee cycle of German Romantic composers, when the program included the *andante* from Schubert's Tragic Symphony, Schumann's Rhenish Symphony and the Brahms B flat major piano concerto. Josefa Rosanska, making her local début, was well-liked as the soloist in the concerto, in the course of which her authoritative interpretation impressed the large audience.

SMETERLIN IN RECITAL

There were exceptional variety and considerable abundance in the week's musical entertainment. Jan Smeterlin (to begin at the beginning) delighted an audience at Jordan Hall on February 1, when he played Schubert's sonata, op. 143, Chopin's F minor fantasy, twelve preludes and five other pieces, and six Paganini studies by Liszt.

ST. OLAF CHOIR

The St. Olaf Lutheran Choir, led by F. Melius Christiansen, gave an impressive demonstration of the art of *a cappella* singing at Symphony Hall on February 3, their program including works by Jacobus Gallus, Bach, Grieg, George Schumann, several numbers by the conductor himself, a sixteenth-century chorale, Kingdom of God, and arrangements of folk-songs.

JOSEPH WAGNER CONDUCTS

Joseph Wagner, who returned to Boston this fall after a season abroad, renewed his concerts, splendidly conducting the Boston Civic Symphony Orchestra in its first program of the ninth season at Jordan Hall on February 3. The music-making began with the overture to Gluck's Iphigenia in Aulis and ended with Dvorak's New World Symphony. In between were the first Bizet L'Arlesienne Suite and the MacDowell D minor piano concerto. Howard Goding was the soloist.

An interesting program was given on February 3 at the Hotel Kenmore by the Jewish Society of Arts and Music. It was arranged by Henry Levine, who also served as commentator. Compositions in various forms by S. Braslavsky, Naumbourg-Gideon, Ernest Bloch, Joseph Achron, Mendelssohn and various traditional chants and folk-songs were interpreted by Clara Shear and Bessie Mazur Cohen, sopranos, Celia Muscanto, cellist, and J. Leibovici, violinist.

APOLLO CLUB CONCERT

The Apollo Club, a men's chorus led by Thompson Stone, gave its second concert of the season at Jordan Hall on the 5th. The program consisted mainly of choral works by Morley and Di Lasso, Bruch's setting of the Twenty-Third Psalm, The Fog Bell by Eppert, several arrangements by Dr. Archibald T. Davison and other items. In addition, Walter Kidder, bass, sang a group of songs by Verdi, Hageman, Ernest Charles and Wolfe.

Laura Huxtable Porter gave the second of her evenings of poetry and music for the piano at the Hotel Vendome on the same evening. To verses of Browning the pianist-reader mated music by Galuppi, Scarlatti, Beethoven, Chopin, Liszt, Brahms, Rachmaninoff and Schumann.

HEIFETZ ACCLAIMED

The appearance of Heifetz is always a considerable event in the musical season. And although the series of Boston Morning Musicales at the Statler, in which his concert on February 6 was the fourth, had been sold out in advance of the season, there was naturally keen anticipation. This was, by all accounts, sufficiently justified by Heifetz' playing of his program, which listed the fourth concerto of Vieuxtemps, Rondo Capriccioso by Saint-Saëns, and shorter numbers by Bach, Schubert, Debussy, Dinicu and Falla. Emanuel Bay was the accompanist.

BEATRICE HARRISON RETURNS

Beatrice Harrison, English cellist, after an absence of four years from Boston, reasserted her sway at a concert in Jordan Hall on February 6 when she played Bach's D major sonata, a suite by Corelli, Serenade, Caprice and Elegy by Delius, L'Amour De Moy, arranged by Roger Quilter, Lalo's Chant Russe, an Allemande by Senaille, and the extraordinary sonata by Kodaly.

Georg Fior, a Boston pianist, was heard in a long and varied program at Steinert Hall on February 7 before an appreciative audience. He played Chopin's B flat minor sonata and a group of shorter pieces by the same composer, Haydn's G major sonata, and short works by Beethoven, Boccherini-Platt, Couperin, Corelli, Scriabin, Ibert, Saxton, Navarro and Dohnanyi.

Hans Wiener and his dance group gave two programs at the Repertory Theatre on the afternoon and evening of February 2. The programs, which were demonstratively applauded, were exceptionally interesting and entertaining, both Mr. Wiener and his well-coördinated assistants appearing to better advantage than on any previous occasion in recital in Boston. The principal numbers were two unusual dances to as many movements from an organ concerto of Friedemann Bach; settings to two numbers out of Moussorgsky's Pictures at an Exhibition; Bride for Barter, to music of Korngold; Enchanted Island, to music of Debussy, and a ritual dance from Falla's El Amor Brujo.

Margaret MacDonald, pianist, played the Schumann concerto at the Longy School Concert of February 5; and Amelia Tataronis, soprano, was heard in songs by Benati, Hahn, Duparc, Brahms, Schubert and Wolf.

METROPOLITAN REPERTOIRE ANNOUNCED

The repertoire of the Metropolitan Opera Company, for its week's engagement at the Boston Opera House beginning April 1, just after the close of its New York season, has been announced. It will include eight operas of which one, Deems Taylor's Peter Ibbetson, will be new to Boston. The others are Die Walküre, La Traviata, Lohengrin, Lakmé, Die Meistersinger, Faust and Lucia di Lammermoor.

A project for promoting the cause of American composers is now being planned under the auspices of the ERA musical bodies here. With details to be worked out, it is planned not only to give programs made up of works by Americans, but also to introduce other works into the rehearsals of the various orchestral units. The latter device, familiar elsewhere, would be new to Boston.

M. S.

New American Music Has Hearing In Cincinnati Symphonic Lists

Goossens Presents Works of Hadley, Mason and Wald—Suite by Horace Johnson Performed by Civic Orchestral Society—Henrietta Schumann Soloist with Symphony—Paris Quintet and Ninon Vallin Heard

CINCINNATI, O.—Diminutive in appearance, with a charming personality, Henrietta Schumann came to the piano as soloist with the Cincinnati Symphony Orchestra under Eugene Goossens' baton. With her playing of the concerto No. 3 (Rachmaninoff) she so completely captured her audience that, well-mannered as it is, it broke into tumultuous applause after the opening movement. At the close of the concerto it made its approval heard vocally.

With his remarkable flair for programmaking, Goossens offered the symphony No. 1 (Kalinnikoff) as the opening number of this Russian-American program, and after the intermission the orchestra played three native scores, The Dancer Dead (Max Wald), Suite after English Folk-Songs (Daniel Gregory Mason), and Scherzo Diabolique (Henry Hadley), a programmatic work in which one expected every moment to hear the auto dashed to pieces on its wild midnight ride.

CONDUCTOR LEADS OWN FANFARES

Lending a distinctive air to the Young People's Concert, Goossens programmed a "first performance" for his young audience, his own Fanfares, which fitted appropriately into the program devoted to the brass instruments and for which he gave the explanatory remarks.

In the second last of its concert series the Cincinnati Conservatory of Music artist faculty was represented by Mme. Karin Dayas as soloist in Bach's D minor concerto for piano and string orchestra, and Stephan Sopkin, who played the violin solo for the première here of the unique American concerto for violin and piano (Gusikoff-Machan). The Conservatory Orchestra (under the baton of Alexander von Kreisler) added to the glamour of the occasion.

PARIS QUINTET AND NINON VALLIN

The Matinee Musicale presented a double header—the Paris Quintet and Ninon Vallin, lovely French soprano—in a program rich with pleasure and satisfaction for the musical intelligentsia. Mme. Vallin's highlight was her exquisite singing of Depuis le Jour (from Louise), and it is sincerely hoped she will return soon to Cincinnati.

Omicron Chapter, Phi Mu Alpha Sinfonia, gave its annual program of original compositions by various members, featuring C. Hugo Grimm, Alexander von Kreisler and Ary van Leeuwen, all played by members of the chapter.

Musical Cincinnati frequently hears both local and world premières, and always some of the modern compositions, because it is Eugene Goossens' policy to present these for the information of his audiences. However, on February 4 the Civic Orchestral Society (Arthur Zack, conductor) stole the show from him with a presentation of Horace Johnson's suite, Streets of Florence, program music of the greatest charm and illuminating three delightful poems by Helen Redington. There is color, activity, drama and a lovely pastoral mood depicted musically in these three scenes. As a program number this suite has eminent possibilities to hear this suite for orchestra and it did the S.R.O. crowd which heard it in Cincinnati. Hamilton, O., was also privileged to hear this suite for orchestra and it aroused so much enthusiasm that messages concerning it flashed by telegraph to the music centres of America and Europe.

M. D.

Schipa Denies Rift with Metropolitan

Tito Schipa, tenor of the Metropolitan Opera, arrived on February 7 by the SS. Bremen. He expressed himself as "surprised and pained" that the press had published a statement, purported to come from him, that he would not sing at the Metropolitan another season because the association was too poor financially to pay the salary he demanded. Mr. Schipa declared that he had been misquoted and that he intended to renew his contract with the Metropolitan.

BRONISLAW HUBERMAN, Polish violinist, will be soloist with the Philadelphia Orchestra in Carnegie Hall, New York, on February 19, with Otto Klemperer conducting. Mr. Huberman is to be heard in the Brahms concerto.

Berlin Music Events Provide Variety

(*Continued from page 5*)

movement) and the striking menuet built on a fanfare motive, impressed as being more musically significant than the merely light and flowing finale.

Pfitzner also read two excerpts from his Rose vom Liebesgarten, written about 1900—impressive achievement in tone color. Beethoven's seventh was given what might easily be called "unusual" treatment. The best part was the endearing Allegretto. The incomprehensibly slow tempi of the scherzo and the finale held the orchestra in irksome check, resulting in many inexact entrances and deviations from the pitch in the horns and trumpets. Enthusiasm for the composer-conductor was none the less warm and prolonged.

BOSTONIAN SCORES

David Blair McClosky, a native of Boston, did a successful song recital in Bechstein Hall—particularly successful in that the audience was mainly German and gave him a rousing reception. The program was made of lyrics by Handel, Schumann, Schubert, Wolf, Strauss, Pfitzner, Reger, and an American group of Carpenter, Foote, Endicott, Chadwick and Converse. The singer revealed a splendid vocal technic and gift for interpretation; in every way a fine artist.

Maria von Maximovitch, with voice of exceptional quality throughout every note of its wide range, won the plaudits of a distinguished congregation in Bechstein Hall for her delivery of songs by Beethoven, Schubert, Brahms, Wolf and Rachmaninoff. The sheer loveliness of Schubert's Abendrot was so effective that it brought a new vision of Schubert's glorious genius for song. Dorel Handman played the accompaniments and justly shared in the applause.

Kurenko and Velikanoff Soloists with Philadelphia Orchestra

PHILADELPHIA.—Maria Kurenko, soprano, and Ivan Velikanoff, tenor, were soloists with the Philadelphia Orchestra on February 3 at the Academy of Music. The conductor was Alexander Smallens. The program was entirely made up of Russian music, the orchestral offerings comprising Moussorgsky's Night on Bald Mountain, Dance of the Tumblers from Rimsky-Korsakoff's Snow Maiden, Dances from Prince Igor (Borodin) and two Tschaikowsky numbers, the polonaise from Eugen Onegin and the Nut Cracker Suite. The orchestra was in excellent mood and spirit, and followed Mr. Smallens with alacrity, achieving notable results.

Mme. Kurenko exhibited her finely timbred tones in arias from Moussorgsky's The Fair of Sorotchintsi and Rimsky-Korsakoff's Snow Maiden, Stravinsky's Pastorale (Song Without Words) and five Tschaikowsky songs. In the last group she was accompanied by Benjamin King at the piano. This singer is an artist of rich attainments, vocally and interpretatively. She was enthusiastically applauded.

Mr. Velikanoff sang the aria of Lenski from Eugen Onegin and that of Vladimir from Prince Igor. He scored for outstanding performance, and was warmly commended by the audience.

S.

Frank Mannheimer Returning

Frank Mannheimer, American pianist, will sail from England for this country on February 20. His schedule before sailing was a heavy one. On February 7 he played in Bradford; 11, in Cambridge; 15, Oxford; today (16), he appears in Hove; 17, broadcasts with the BBC Orchestra.

Gabrilowitsch Recital Feature Of Chicago Concert Week

Musical Events in Midwestern Centre Include Symphonic, Choral and Recital Programs—Lawrence College A Cappella Choir in Stirring Appearance—Myra Hess Acclaimed with Orchestra

CHICAGO.—Ossip Gabrilowitsch, master and poet of the keyboard, was presented in recital by Harry Zelzer at Orchestra Hall on February 3, under the auspices of the Illinois Society for Mental Hygiene. The program was made up solely of compositions by Schumann and Chopin. In the first part the lengthy Schumann Fantasy in C major was followed by a group of Chopin including the ballade in A flat major, the nocturne in D flat major and the valse in A flat. After the intermission Gabrilowitsch played the Schumann G minor sonata and Chopin's E major and C minor études, B minor mazurka and D flat major prelude. Throughout the course of the afternoon the highly popular pianist was generous in rewarding the audience with many encores.

Gabrilowitsch has always been one of the most satisfying pianists, as his sane and illuminating interpretations, and the lovely tone he draws from the piano are predominant. The enthusiasm of the audience on this occasion indicated the pleasure derived from his performance. The pianist had one of the most demonstrative audiences he has encountered here in many years, as well as one of the largest.

FREE ORGAN RECITAL SERIES INAUGURATED

Porter Heaps had the honor of inaugurating the series of free organ recitals to be given throughout the season on Mondays at Orchestra Hall, under the auspices of the Illinois chapter of the American Guild of Organists, of which Eric DeLamarter is dean, in coöperation with the Orchestral Association. Mr. Heaps' program on February included compositions by Bach, Widor, Franck, Stravinsky, Clokey, Ravel, Sowerby and Seven Casual Brevities, in manuscript, by Leach.

CONTINENTAL VARIETIES AT STUDEBAKER

Grace Denton presented the Continental Varieties at the Studebaker Theatre during the week of February 4. The company was headed by Lucienne Boyer, who enchanted with her gracious, coquettish personality and who "put her songs over" not so much through the sheer beauty of her voice as through the clever manner in which she delivered them. Vicente Escudero and the lovely Carmita, the Spanish dancers who took Chicago by storm a few seasons ago, were royally fêted throughout the stay of the company—Escudero, especially, as his playing of castenets is as remarkable as of yore, and his snapping fingers delighted his innumerable admirers. Another was Raphael, extraordinary concertinist. With his midget instrument he obtained bewildering effects. Nikita Balieff, of Chauve Souris fame, was the commentator and master of ceremonies. The Continental Varieties Quartet, made up of excellent artists, contributed splendid support for Mme. Boyer.

LAWRENCE COLLEGE A CAPPELLA CHOIR SCORES

The singing of the Lawrence College A Cappella Choir from Appleton, Wis. (Lawrence J. Waterman, director) was one of the features at the twentieth annual banquet of the Lawrence College Alumni Association of Chicago, in the La Salle Hotel on February 5. Neither the choir nor Dr. Waterman is a newcomer in our midst. In the past two years they have been heard both over the air and in the University of Chicago series, and have impressed as an organization that can stand comparison with the best. Dr. Waterman had prepared an extensive program, which was sung with beauty of tone, excellent diction and accurate pitch by the sixty choristers that make up the personnel of his choir. The following day Dean Waterman and the Lawrence College A Cappella Choir broadcast another program over WMAQ. Dr. Henry M. Wriston, president of Lawrence College, who gave the address at the banquet, is a supporter of music and must have been delighted with the success scored by Dean Waterman and the choir from the school he heads so well.

MUSICIANS' CLUB OF WOMEN

Lilyan Sacks, soprano, Minnie Cedargreen Jernberg, violinist, Kathleen Ryan Lane, soprano, and Margaret Farr, pianist, offered the February 4 program of the Musicians' Club of Women at Curtiss Hall.

MRS. HERMAN DEVRIES PUPIL

Sally Louise Kirtley, soprano of the Chicago Grand Opera Company, a student of Mrs. Herman Devries, appeared as guest artist at the Canton Tea Gardens on February 1. Her selections were received enthusiastically.

HANDEL'S XERXES TO BE HEARD

First Chicago performances of Handel's opera Xerxes are to be given by the University of Chicago chorus and orchestra at Mandel Hall on February 16 and 17. Cecil Michener Smith will direct the presentations, Thornton Wilder will be the stage director and Marian Van Tuyl, director of choreography. The cast will include Janet Fairbank and Ruth Emery Riddle, sopranos; Alice Mary Baenziger, contralto; Stanley Morner, tenor; Joseph Wilson Haden and Lawrence Goodnow, baritones, and Winfred Stracke, basso buffo.

MYRA HESS WINS OVATION AS ORCHESTRAL SOLOIST

Myra Hess returned as soloist with the Chicago Symphony Orchestra for her third appearance here at the concerts of February 7 and 8, playing the Beethoven fourth concerto in G major. At the conclusion she was given an ovation such as has seldom been witnessed at Orchestra Hall. After being called back more than ten times and after the orchestral men had finally left the stage, the pianist was compelled to add the *adagio* movement of the Bach toccata in C as an extra number. On the program the public is informed that the house rules permit no encores. Miss Hess did her best to comply with this regulation, but her auditors clamored so insistently and refused to leave their seats for the intermission as to make it imperative for the pianist to acquiesce to their demands. That extraordinary enthusiasm was more than justified, as Miss Hess' interpretation of Beethoven's fourth concerto was something long to be remembered. Her reading was sane, illuminating and classic. Under her dexterous fingers all the beauties contained in the composition were exposed in bold relief and the piano literally sang in both pianissimo and dynamic passages.

Eric DeLamarter again conducted the orchestra and his symphony No. 3 in E major, which had its première about two years ago, created a stir at its first repetition at these concerts. DeLamarter has contributed many compositions that have enriched the symphonic literature, yet his symphony in E major is no doubt his masterpiece. DeLamarter well understands the modern idiom, but still believes in melody, as his symphony abounds in lovely tunes. The Kodaly suite from Háry János, brilliantly performed, impressed the audience with its salient humor.

ELSA HOTTINGER SINGS WITH WGN ORCHESTRA

Elsa Hottinger, contralto of the Chicago and San Carlo Opera companies, appeared as soloist with the WGN Orchestra on February 7. The popular songstress was heard in the aria, Ne me refusez pas from Massenet's Hérodiade, Hills of Home by Oscar Fox and While Softly Steals the Night by Van Alstyne. Miss Hottinger's many appearances on the air indicate the pleasure derived from her singing. She knows how to broadcast, understands radio technic and her voice came over as clear and powerful as when she sings from the Auditorium stage. Her English diction is excellent, but although she has appeared in operatic houses in France and Belgium, one would detect an American when she sings in French.

CECILE DE HORVATH'S PUPILS BUSY

Mildred Ozane Weymer, of Logansport, Ind., artist-pupil of Mme. Cecile de Horvath, gave recitals recently at Western Springs and at the Allerton Hotel, Chicago. Other pupils of Mme. de Horvath who have made appearances are Eulalie Kober Stade, who played before the Musicians Club of Women and in Wilmette, Ill., recently, and Barbara Jean Hull, who has played at one of the Lyon & Healy Saturday afternoon concerts and has also given recitals in Hinsdale and Western Springs. Miss Hull has been selected as one of the finalists in the senior student contest of the Society of American Musicians.

Mme. de Horvath was recently elected an honorary member of the Alpha Xi chapter of Sigma Alpha Iota.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Evelyn Feldman, pupil of Rudolph Ganz, gave a recital in the Little Theatre on February 14.

Dorothy Crost, of the faculty, played before the Juniors of the Woman's Club of Lombard on January 28.

Ethel McKay, violin student of the college, is director of music at Mississippi Synodical College, Holly Springs, Miss.

Marshall Sosson was declared the winner of the violin contest sponsored by the Society of American Musicians. He will appear as soloist with the Woman's Symphony Orchestra on March 10, at Studebaker Theatre.

Stanley Morner, artist-pupil of Victor Chesnais, sang for the Bohemians on February 4. Leon Sparks, tenor, from the same studio, sang over Station WGN on January 29. Arnold Edmunds, baritone, is now heard regularly on Thursdays over the same station.

Mabel Lewis Howatt presented Dorothy Story Bell in a dramatic recital on February 8, assisted by studio players and Enid Hellman, soprano, student of Graham Reed.

Wanda Paul, artist-pupil of Rudolph Ganz, played at the Annual Artists Concert given in the Central Eleanor Club on January 25.

AMERICAN CONSERVATORY NOTES

Organ students who have been appointed recently to positions are: Clara Gronau, Ravenswood Methodist Church; Vivian Martin, Evangelical Lutheran Church; John Duckwall, Irving Christian Church.

Leo Sowerby conducted the symphony orchestra of Colorado Springs, Colo., in a program of his own orchestral compositions on February 6 at Colorado Springs.

Piano students of Aletta Tenold and violinists of Kenneth Fiske apeared in recital at the North Side Branch of the American Conservatory on February 6.

Heniot Levy is playing a series of piano recitals in Tennessee, Mississippi, Louisiana and Arkansas during the early part of February.

John Davis, violinist, pupil of Herbert Butler, with Leo Heim, student of Allen Spencer, as accompanist, played a group of solos before the Millard Woman's Club at the Shedd Park Community House on February 1.

Karleton Hackett is to address the members of the American Opera Society at a luncheon in the Arts Club, February 19, on the subject: Americans in Opera.

Whitmer Byrne, Porter Heaps, Walter Zimmerman and Mario Salvador, of the Frank Van Dusen Organ Club, are appearing as soloists in the series of programs given under the auspices of the American Guild of Organists in Orchestra Hall during February.

Leonard Sorkin, pupil of Mischa Mischakoff, of the faculty, was presented in a violin recital at the Elmhurst, Ill., College on February 3.

NELSON EDDY,
baritone, returned to the Voice of Firestone broadcasts over WEAF on February 11.

Leo Sowerby attended the replica program of the first orchestral concert given in the American Academy in Rome in 1923, presented in Rochester, N. Y., on January 24, when the Sowerby Ballad for two pianos and orchestra was a feature. Mr. Sowerby was recently elected to membership in the National Institute of Art and Letters.

Mary Cooke, soprano, student of Karleton Hackett, appeared in a costume recital at the Hyde Park Hotel on February 3.

Phi Beta Fraternity, Gamma chapter, presented Edward Eigenschenk in recital on February 3 for the benefit of the chapter scholarship fund.

Members of the Allen Spencer Club appeared in recital at the conservatory on January 29.

Piano pupils of Pearl Appel and Ruth Alexander were presented in recital on February 3.

The formal February musicale of Sigma Alpha Iota, Gamma chapter, was held on Lincoln's Birthday and featured compositions of fraternity members and faculty composers.

February engagements of Vera Gillette and Vincent Micari, duo-pianists, students at the conservatory, include appearances at Clinton, Ia.; Tiffin and Buffton, O.; St. Mary's School, South Bend, Ind. RENÉ DEVRIES.

Singing and Song Appreciation Broadcast

The regular Thursday morning broadcast over WOR by Joseph Regneas on February 14 dealt with Strauss, Henschel and MacDowell; Joseph Mathieu, tenor assisting. On February 21 the topics will be Massenet and Wintter Watts, and Sylvia Cyde, soprano, will sing.

Marguerite Covelle Directs Children's Operetta

Marguerite Covelle, soprano, of Springfield, Mass., is directing an operetta with a cast of forty children. It is called The Alphabet as Juvenile Opera and was to be presented on February 13. Miss Covelle will give a recital in Springfield in March.

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New Orchestra in Montreal Makes Début Under Guest Conductors

Rosario Bourdon Leads Opening Concert of Organization—Dalies Frantz, Nathan Milstein, Henrietta Schumann Heard with Second Ensemble—Egon Petri and Carmela Ponselle among Recitalists

MONTREAL, CAN.—The recently formed orchestra, Les Concerts Symphoniques de Montréal, made its début on January 14 at the Plateau Academy Hall in a concert which was attended by a capacity audience under the presidency of Hon. Athanase David, Secretary of the Province of Quebec. A program of music extending from Beethoven to Debussy was the occasion for well deserved ovations.

The guest conductor for the occasion was Rosario Bourdon, a former Montrealer. He showed himself to be a great artist, considering the limited number of rehearsals and the fact that practically all the members of the orchestra were strangers to him. The National Broadcasting conductor's achievements were remarkable. He made a fine impression by the sure command of his men and his delicate understanding of the musical score.

Leo-Pol Morin, guest pianist, was applauded for his performance of Mendelssohn's Caprice Brilliant, which was played with finished technic.

VOCAL SOLOISTS WITH ORCHESTRA

The second offering of the new orchestra was given on February 4, at the same hall, under Edmond Trudel's efficient direction. The program was composed of short works excepting Max Bruch's violin concerto in G minor, in which Lucien Martin was soloist. Berlioz' Carnaval Romain and Dukas' L'Apprenti Sorcier were played with spirit, and Canadian music was represented by two well written songs of Lional Daunais, local baritone. The first one, Caresse, was admirably sung by Anna Malenfant, contralto, and the second, Bourrasque, excellently interpreted by the composer. Both singers were heard to better advantage in the duet from Saint-Saëns' Samson and Dalila.

During the week starting January 14, Lucienne Boyer, charming *diseuse* from Paris, and other artists presented at His Majesty's Theatre a music hall show revue known as Continental Varieties. She was perfectly seconded by Escudero, Spanish dancer; Balieff, Raphael, and Boris Kogan, pianist. Large audiences expressed their delight of the whole program in convincing manner.

PETRI IN BRILLIANT PROGRAM

On January 28 Egon Petri, pianist, gave a recital at the Imperial Theatre which was attended by a large gathering who gave the artist a warm and well deserved reception for his brilliant performance of a highly interesting program.

Continuing its good policy, the Montreal Orchestra, under the direction of Douglass Clarke, has been performing nearly every Sunday night. On January 6 Henrietta Schumann, pianist, was the guest soloist; Dalies Frantz, another young American pianist, made her first appearance in Montreal on January 13; and, finally, Nathan Milstein, violinist, was the artist for January 20. These three artists were royally acclaimed for the wonderful art of their interpretations. The weekly concerts of the West End orchestra regularly attract a numerous public.

CARMELA PONSELLE SCORES IN RECITAL

Among other events of interest during January was the appearance of Carmela Ponselle at Loew's Theatre. The Metropolitan singer, leading the vaudeville program for a week starting January 20, was heard in operatic excerpts and won the admiration of the crowd with her marvelous voice. Another singer, Mario Duca, tenor of the Chicago Opera Company, was leading a condensed version of Rigoletto at the Capitol Theatre, bringing to a close special operatic productions which were staged at this theatre during the month. J. H. G.

Indianapolis Ensemble in Third Concert

Feuermann, Stravinsky, Dushkin and Glazounoff Russian String Quartet in Absorbing Recital Programs

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra (Ferdinand Schaefer, conductor) presented its third program of the season on January 25. The first half was devoted to works by Bach and consisted of the German master's Praeludium and Fugue in D minor, suite No. 3 in D, and the violin concerto in A minor, performed by Mary Kullmer, a member of the orchestra. The orchestra celebrated Bach's 250th birthday by giving a performance of microscopic precision and glowing warmth. Clarity, delicacy and refined sentiment marked Mr. Schaefer's directing. After the intermission Brahms' symphony No. 4 was heard, after which the audience rewarded the orchestra with plenteous applause.

The Symphony Orchestra and its Instruments was the subject selected by Herschell Gregory for his lecture before members of a local forum last month. He will appear before other organizations this spring in both lectures and recitals.

FEUERMANN IN RECITAL

Emanuel Feuermann appeared in recital before members of the Mannerchor on January 20. Unlike many masters of the cello, Feuermann never forces his tone and is fond of a light pianissimo. His resources in tone coloring and excellent rhythm were complete, and his ease and fluency of style in slower or rapid and complicated passages were always admirable.

STRAVINSKY, DUSHKIN AND GLAZOUNOFF QUARTET

Igor Stravinsky was the main attraction on January 27 at the Martens Concerts, with Samuel Dushkin and the Glazounoff Russian String Quartet. The concert was delightful and as a whole deserves only praise. Stravinsky is a pianist of attainments, while the warm tone of Dushkin's violin left little to be desired. Refined tone, polished technic, and a fine sense of style were the attributes which made this one of the most interesting concerts of the season. The audience greeted the entire ensemble with vociferous enthusiasm. H. C. G.

N. F. M. C. Biennial to Include Important Musical Programs

The Nineteenth Biennial Convention and Festival of the National Federation of Music Clubs is to be held in Philadelphia, April 23 to 30. Hundreds of the more than 500,000 members of the federation are expected to attend and take part as delegates and as members of choruses and orchestras. Scheduled events include concerts by the Philadelphia Orchestra, Giovanni Martinelli, Kathryn Meisle, Nelson Eddy, José Iturbi, Albert Spalding, an ensemble of forty-five harps under the direction of Carlos Salzedo, an ensemble of fifteen pianos (four hands at each piano), under the direction of Agnes Clune Quinlan, the American Society of Ancient Instruments (Ben Stad, director), the Curtis Quartet, the City Symphony Orchestra (Thaddeus Rich, director), massed choruses, Young Artists Contests, forums on music in religious education, American music and public school and junior activities. The choruses, orchestras, small groups and soloists coming from all parts of the United States have been selected by the organizations of each state. Rehearsals have been in progress for many months.

April 28 (Sunday) will bring church services, concerts and festival services, all arranged by the Pennsylvania Chapter of the American Guild of Organists. These events will be held in the Bellevue-Stratford Hotel, the Academy of Music, Baptist Temple, Girard College Auditorium, Scottish Rite Temple, the First Presbyterian Church and Holy Trinity Church.

Creative Music Teachers' Group Hold Annual Dinner

The second annual dinner of teachers of creative music education according to Dr. Frederick Schlieder's creative principles was held on January 29 at the Great Northern Hotel, New York. James Bleecker acted as toastmaster.

Brief speeches were delivered by active teachers incidental to the influence of creative principles on the child and on the parent, on teaching methods, on the dance, the singer and on the layman who is seeking musical understanding.

Dr. Schlieder in his introductory remarks said: "You have come here to do honor to a great principle in music education. Because of this basic principle you who have come under its influence have experienced a unification of thought and effect. In this unification, witnessed by this gathering, and bearing witness to our regard for a creative principle as a universal progressive force in effective teaching, there is a significance reaching far beyond the present moment. We are evolutionists based upon immutable fundamentals, and as such we are both scientifically and artistically progressive. In this respect we are truly modern. But in the Universal Law the word 'modern' does not exist. True modernism is a progression of fundamental laws; not a mere desire for change. Progress in this light but implies a clearer, a more defined consciousness of the creative principles and their witnesses in nature. These creative principles are basic in all endeavors, and by their influences on thought and aspirations have made each of us, by slow degrees, to feel a confidence in our work as well as in the future before us."

The short program that followed comprised two dances by Gladys Bezeyian to music of Strauss and Debussy, a group of original compositions by Helen Foley, and two improvisations by Dr. Schlieder, which won warm applause from the listeners. L.

GERTRUDE EVANS

was elected president of the Women's Professional Panhellenic Association at the convention held on February 2 and 3 in New York City. Miss Evans is national president of Sigma Alpha Iota, professional music fraternity for women.

Descendants of Brahms Hear Master's Symphony Played by Duluth Orchestra

Josephine Antoine Heard with Ensemble—Vienna Choir Boys Appear —Sergei Tarnowsky Excels in Piano List

DULUTH, MINN.—The Duluth Civic Symphony Orchestra (Paul Lemay, conductor) offered patrons an interesting mid-winter concert on January 17. Four grandnephews and nieces of Johannes Brahms, all residents of this city, were guests of the orchestra when it opened the program with the eminent composer's symphony No. 1, in C minor. To this sensitive work Mr. Lemay gave a careful reading, ably followed by his players. A distinct contrast was another première in this city, Deems Taylor's Circus Day fantasy. For this the ensemble was augmented with instruments strange to a symphony orchestra but which caused a good deal of slap-stick musical humor. Mr. Lemay is always to be congratulated upon the lack of false condescension in his conducting of works of this frankly objective type. The trusty prelude of Die Meistersinger concluded the evening with the spirited Wagnerian counterpoint crisply presented by the various choirs of the orchestra.

JOSEPHINE ANTOINE IS SOLOIST

Josephine Antoine of New York, soprano, made a definite success with her group of songs accompanied by the orchestra. Her clear, lyric tones were particularly applauded in Rossini's Una Voce Poco Fa (The Barber of Seville) where she displayed a technical mastery of coloratura singing combined with youthful sweetness of tone. The audience's intense approval of the aria was answered with the wordless Nightingale and the Rose of Saint-Saëns. Miss Antoine pleased also with the more familiar Nightingale and the Rose of Rimsky-Korsakoff.

Little new remains to be said of the Vienna Boys' Choir at this stage in their tour, except that as is their custom, they came, sang and conquered. An audience overflowing into the choir loft and aisles was enslaved by their unique combination of musical sophistication and personal *naïveté*. The large attendance was a justification of the Matinee Musicale's first essay at a public concert.

SERGEI TARNOWSKY PIANO PROGRAM

Sergei Tarnowsky of Chicago was presented by the College of St. Scholastica in his first concert in this city on February 1. Mr. Tarnowsky offered a comprehensive program from Mozart to Falla, a program embracing both the familiar works of the pianist's repertoire and some little known ones, as for example the Canco e Danza of the contemporary Spaniard, Mompou. In the tempestuous rhythms and harmonies of Mompou and his countrymen, Albeniz, Granados and Falla, and in the delicacies of Mozart and Dussek, Mr. Tarnowsky seemed most at home, gaining particular favor with the audience in Dussek's sonatina in E flat major. An anonymous fifteenth century Siciliano, arranged by Respighi, gave the pianist ample room for a display of virtuosity. Mr. Tarnowsky will return in the spring for his final two weeks of classes.

The Bradbury School of Music continues to present its Singing Strings programs over WEBC. This group of twelve stringed instruments has broadcast weekly for two years. Vocal pupils of George Suffel, Bradbury faculty member, assist. L. T.

Doris Doe Gives Radio and Opera Performance

Doris Doe, contralto of the Metropolitan Opera, returned to the radio on February 9 after an absence of several years. Miss Doe is the only American in the recently formed NBC Metropolitan Quartet, which broadcast at that time over WEAF. Others in the quartet are Eidé Noréna, Giovanni Martinelli and Ezio Pinza. Miss Doe sang in the special Lincoln's Birthday performance of Parsifal presented on February 12 at the Metropolitan.

Pietro A. Yon's Active Season

Pietro A. Yon, organist, has given concerts in Buffalo, N. Y.; Detroit, Mich.; Rockford, Ill., and New Rochelle, N. Y., where he was heard in a benefit at the North Avenue Presbyterian Church for Colburn Home. Afterwards a reception was held in Mr. Yon's honor at the home of Mr. and Mrs. W. Hubbell. On January 27 he played at the Church of the Holy Child in Philadelphia and on the 31st was heard at Town Hall, New York, with Livio Boni.

The organist broadcasts every Sunday afternoon over Station WOV, under the sponsorship of G. Ceribelli's Brioschi.

Mr. Yon's classes are well attended and he also manages to find time for new compositions. Bookings for recitals in March and April have been made and at the close of his season he will, following his usual custom, spend the summer in Italy with his son, Mario.

Artists' Indispositions Change Bills at Metropolitan

Mary Moore, twenty-year-old soprano, was forced to postpone her début with the Metropolitan Opera Company, which was scheduled for February 8. Miss Moore, who suffered an attack of laryngitis, was to have appeared in the rôle of Gilda in Rigoletto. Lily Pons, just back from a concert tour, consented to sing the part, so the performance did not have to be withdrawn. The previous night a production of Peter Ibbetson had to be postponed because of the illness of Lucrezia Bori. Queena Mario took over Manon the following Monday. Miss Moore's début will take place shortly, it has been announced.

Paris Restores Older Choral Music In Week Including Many Novelties

(Continued from page 5)

seemed to well from every throat and soar from every instrument. It were also impossible to overpraise the Abbé Hoch for his magnificent recreation of the inspired pages under hand. A pupil of the Basel Conservatory, under Weingartner, he is fully equipped to present any score put before him. The sensibility, science, and imaginative verity he brought to the interpretation of the Berlioz, Saint-Saëns and Franck scores, place him in the company of the musical elect.

ENESCO RETURNS

Recovered from his recent illness, Enesco returned to his Paris audience in a recital at Salle Gaveau. A great crowd and acclaim greeted him. He has a remarkable hold on his hearers, and the way they wax more enthusiastic with each number is proverbial. His program, in which he was accompanied by Henri Lauth, comprised sonata in D (Nardini), Fantaisie (Gaubert), sonata in C major for violin alone (Bach), Ode á Nattier (Dupin), Sicilienne et Rigaudon (Francoeur-Kreisler), Bagatelle (Scarlatti-Enesco) and Tzigane (Ravel). Enesco is a great musician who plays the violin, in contradistinction to the virtuoso who exploits an instrument. If some of his readings seemed a bit uneventful, as eventfulness goes in interpretation, at least they put one in contact with the man's absorbing love of his composers and also his humanity—quite enough to make people worship and implore him to give them more. In certain passages he attained a tenderness that was altogether elegiacal.

MOZART BY KOLISCH

This admirable string quartet opened its subscription course of three evenings at Salle Gaveau with a Mozart concert. The D minor, E flat (piano) and C major quartets were put forward. The Kolisch Quartet is certainly one of the top-notchers. They play by heart and interpret the music of their field with deep affection, sympathy and understanding. They combine the fascinations of tonal beauty, finished musicianship and pleasure in work. The D minor quartet was utterly entrancing—one had seldom heard its equal. The E flat piano quartet enlisted the services of Josefa Rosanska. Her intentions were presumably better than the product she tendered. She did not hold herself "within the frame," as her associates did. She gave full but uninteresting tone, disclosed a fluent but uninteresting technic. In other words it was an unkindling reading. In the C major quartet the Kolisches were again themselves and gave the perfect blending of purpose and feeling which makes their performances as a string quartet so gratifying.

SYLENKA CHARMS

Sylenka offered a program of Spanish dances before an enthusiastic audience in the Studio Dantzig. The program was designed to exhibit some of the basic Spanish dances—those rooted in the hearts of the people, so to speak. In forthcoming recitals Sylenka proposes to devote an evening first to her creations on music by the Spanish modern composers, and second to her dance conceptions of the classical composers of Iberia.

Her present essay was an evocation of a romantic, mysterious world. Bulerias, Gypsy dances, Andalusian dances, Boleros, and Jotas vied in providing a feast of color and a flow of beauty. Sylenka's technic, based on a profound love and study of everything Spanish, is beautified by her own poetic imagination. She is also a past master in the art of the castanets. Her dancing is free of sham, florid postures, and her graceful, dynamic, and joyous art quite won the hearts of the onlookers who, not finding the program long enough, demanded and obtained the repetition of various numbers.

SIOHAN ORCHESTRA OPENS SERIES

The Siohan Orchestra, which every year under the leadership of its founder Robert Siohan gives Parisians a series of concerts devoted almost exclusively to modern music, opened its 1935 activities with an interesting list in Rameau Hall. The *menu* included Inscriptions pour les portes de la ville (Gaubert), concerto for piano (Milhaud), concerto for violin (Siohan), Le Roi d'Yvetot (Ibert) and Les Miserables (Honegger). The soloists were Marguerite Long, pianist, Marthe Nespoulous, soprano, M. Cambon, baritone, and Miguel Candela, violinist. Each work was conducted by its composer—always a special attraction in these parts.

Ibert's and Honegger's opuses were so-called premières. Les Miserables, by the latter, is a suite of five pieces taken from the score which Honegger wrote about a year ago for a film of the Victor Hugo novel. The Ibert score was extracted from that author's Roi d'Yvetot, brought out some seasons ago at the Opéra-Comique. Both gave evident pleasure but not everybody can be enthusiastic over "creations," or "first auditions" which turn out to be mere warmings-over or re-arrangements of compositions already heard and known.

New Work by Hanson to Be Given at Ann Arbor Festival

A new work by Dr. Howard Hanson will be given its first public performance at the Ann Arbor (Mich.) Music Festival during the third week in May.

The work is by title Three Songs from "Drum Taps" for chorus, baritone solo and orchestra, the text by Walt Whitman and excerpts from his poems of the Civil War. The subtitles are Beat, Beat Drums written for four-part chorus and orchestra, By the Bivouac's Fitful Flame for baritone solo, accompanying chorus and orchestra, To Thee, Old Cause, for eight-part chorus and orchestra. Rumors have been printed of Dr. Hanson's absorption in a new opera score, but his new work is choral.

This will be the fourth Hanson première at the Ann Arbor Festival. The first was of The Lament for Beowulf, the second of An Heroic Elegy, composed on request by the executive committee of the Beethoven anniversary, the third the concert performance of Merry Mount, which by consent of the Metropolitan Opera Company was given before the operatic première in New York.

The Ann Arbor Festival chorus is conducted by Dr. Earl V. Moore, director of the Ann Arbor Conservatory, allied with the University of Michigan. The orchestra is the Chicago Symphony (Frederick Stock, conductor). The previous Hanson premières have been conducted by the composer and it is probable that Dr. Hanson will conduct his new choral work in May.

Dr. Hanson said that sketches for this work were made before the score of Merry Mount was written and that he has spent approximately two years in completion of this new composition.

Baltimore Musical Season Falls into Full Stride with Brilliant Calendar

Gabrilowitsch and Elman Are Favored Soloists with Resident Ensemble—Boston Orchestra and National Symphony of Washington Acclaimed in Visits—Maganini Chamber Organization, Myra Hess, Pro Arte Quartet, Feuermann, Petri, Bartlett and Robertson among Dynamic Recitalists

BALTIMORE.—The musical season achieved its full stride when the Baltimore Symphony Orchestra, conducted by George Siemonn, gave its second concert before a packed Lyric Theatre on January 13. Since then, the making of music has swelled in both volume and variety, and the conscientious concert-goer must hustle to cover all points of the local musical compass.

Appearing as soloist with the Baltimore forces was Ossip Gabrilowitsch who gave a poised, polished performance of the second piano concerto by Liszt. He received a deserved ovation at its conclusion. The orchestra opened the evening's festivities with a performance of the rarely heard Scotch Symphony by Mendelssohn, a work which "sounds" extremely well in orchestra and delighted the audience, which enjoyed this gentle throw-back to Victorian days. The program also included Moussorgsky's fantasy, A Night on Bald Mountain, and Ibert's impressionistic Ports of Call (Escales).

KINDLER LEADS WASHINGTON PLAYERS

Two nights later, Hans Kindler and the National Symphony Orchestra arrived at the Lyric to present a program blessed by the inclusion, as soloists, of those two superb artists, Ethel Bartlett and Rae Robertson. This perfectly functioning two-piano team played the Mozart concerto in E flat for two pianos and orchestra and were received so vociferously that they were forced to give an encore, the Bach chorale, Jesu, Joy of Man's Desiring. The program closed with a brilliant performance of Respighi's Pines of Rome which, in point of merit, could stand on its own with that given by any of the more seasoned visiting organizations. The program included a "first" in the form of a symphony in C, No. 3, by C. P. E. Bach, prior to which the orchestra played a Grave by Purcell. Also heard were the Brahms Hungarian Dances, Nos. 1 and 2, following which Mr. Kindler encored with the fifth of the same composer's dances.

Bartlett and Robertson, who planned to leave Baltimore the next morning, were engaged to appear three days later at the eleventh Peabody Friday afternoon recital where they substituted for Olga Averino who was suddenly taken ill. Their appearance at the venerable conservatory took on the nature of an ovation. The program included many new and unusual works, among them Polka by Lennox Berkeley and The Poisoned Fountain by Arnold Bax, both dedicated to the performers. At the conclusion of the afternoon's recital, the English pianists were forced to give no less than five encores to an audience that still clamored for more.

PETRI, PRO-ARTE QUARTET, FEUERMANN IMPRESS

Egon Petri, Dutch pianist, appeared earlier in this same series on January 11 when as the climax to a taxing program, he played, with only brief pauses, the twelve Chopin studies. This master of the keyboard surmounts all difficulties with a disarming ease that makes for enjoyable listening.

On January 25 the Pro Arte Quartet returned for its second annual visit and presented an attractive program which made a serious bow to the moderns in the form of Bela Bartok's quartet, op. 7, No. 1, a rather long work whose discordant beauties left the audience in a variety of mixed moods. This fine group has achieved an almost perfect ensemble.

Emanuel Feuermann, Austrian cellist, literally amazed the audience when he made his local debut at the Peabody on February 1. Such playing has seldom been heard. The program opened with Brahms' sonata in F major, op. 99. Fritz Kitzinger furnished excellent piano accompaniments.

BOSTON ORCHESTRA IN VISIT

The Boston Symphony Orchestra (Serge Koussevitzky conducting) appeared at the Lyric on January 29. The high spot of the evening was the performance, after a long and regrettable silence, of Strauss' Also Sprach Zarathustra. The program opened with Haydn's G major symphony, No. 88, after which the orchestra presented for the first time here Ernst Toch's new work, Big Ben, a Variation Fantasy on the Westminster Chimes. The audience seemed to find much of interest in the well-scored work. The composer was present as a guest of Frederick R. Huber and was forced to rise several times in acknowledgment of the audience's applause.

Quinto Maganini and his Chamber Symphony Orchestra gave a concert at the Maryland School for the Blind on January 13. Elizabeth Patillo, head of the school's piano department, appeared as soloist in Mozart's Coronation Concerto in D major. The program, much of it unfamiliar, included the composer's charming Ornithological Suite . . . Ted Shawn and his men dancers, six of them, arrived at the Lyric on January 25 and gave an interesting, well-varied program to an enthusiastic audience composed largely of women. Jess Meeker, who played all the piano accompaniments, was also represented as the composer of John Brown Sees the Glory, done as a solo by Ted Shawn.

ELMAN SCORES WITH RESIDENT ENSEMBLE

With Mischa Elman as soloist and with every seat in the Lyric sold five days in advance of the concert, the Baltimore Symphony Orchestra (George Siemonn, conducting) gave the first of its two February concerts on February 3. Elman chose as his vehicle the Brahms violin concerto and performed it so brilliantly as to earn a half-dozen recalls. His pure tone, combined with his amazing technical equipment made of the performance a veritable *tour de force*. The program opened with Bach's second suite, in B minor, for flute and strings, the flute being played by Robert Iula. In tribute to the memory of Delius, who died recently, the orchestra played his exquisite On Hearing the First Cuckoo in Spring, this composer's first appearance on the orchestra's programs. The program, which concluded with Enesco's Roumanian Rhapsody No. 1, also offered a new work, Twilight, by Conductor Siemonn who wrote it last summer while on the Riviera.

MYRA HESS IN DELIGHTFUL RECITAL

Myra Hess, English pianist, gave the fourth of the six Bach Club concerts on February 5 at Cadoa Hall. The audience, despite a heavy snowstorm, was the largest in the club's career and left no doubt of its enthusiasm over this truly great artist. Many were turned away. Miss Hess' program opened with a Mozart sonata in C major, after which came the Beethoven sonata op. 111. The intermission was followed by a medley of Brahms compositions, the recital then concluding with all of Schumann's Carnaval.

MAIA BANG LECTURES

Maia Bang, violin pedagogue, held a series of well-attended lectures for teachers of the violin at the studios of G. Fred Kranz Music Company on January 15 and 16. Celia Brace, a former pupil, later gave a reception to Mme. Bang. Mr. Huber announces that Ernest Schelling will be guest conductor of the children's concert to be given by the Baltimore Symphony Orchestra on March 2 . . . Viola Hewitt, soprano, appeared as soloist with the Johns Hopkins Orchestra, conducted by Bart Wirtz, at the Maryland Casualty Auditorium on the afternoon of January 27 . . . The Baltimore Music Club presented a program at the Peabody Conservatory on January 28, the chief item being a six-piano ensemble, directed by Katherine E. Lucke. G. K.

Haubiel to Give Lecture-Recitals

A series of three lecture-recitals is announced by Charles Haubiel. They are to be given at the Beethoven Association, New York, on the second Wednesdays in February, March and April. His general subject is Musical Architecture, with Dance Forms, Drama in Music and Lyricism for subtitles. He will be assisted by Charlotte Ryan, soprano, Stell Andersen, pianist, and Thomas Jacob Hughes, pianist.

GORODNITZKI

"All who heard him should remember his name, for Gorodnitzki is of the elect."
—*Nashville Tennessean*

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DINO BORGIOLI

TENOR
METROPOLITAN OPERA COMPANY

SAN FRANCISCO OPERA

(Tosca)

He is not only a tenor capable of fine lyricism; but his art is masculine.—**Redfern Mason, San Francisco Examiner, November 17, 1934.**

He was in excellent voice and his easy stage presence is always a joy. Borgioli's voice can be caressingly lyric in tender scenes or dramatic in more tragic exigencies. Last night it was both. His opening song Racondita was beautifully intoned and his duet with Lehmann in the last act was dramatic in the extreme.—**Marie Hicks Davidson, San Francisco Call-Bulletin, November 17, 1934.**

He gave one of the best performances of his local career. His singing had gratifying sweep and point.—**Alexander Fried, San Francisco Chronicle, November 17, 1934.**

She (Lehmann) had a beautiful singing Mario in the person of Dino Borgioli, who won an ovation in his own right with his singing of E Lucevan le Stelle and whole-hearted admiration for both his singing and acting throughout the entire opera. Borgioli has developed his characterization considerably since he first sang the part here and his singing retains its beauty both as to voice quality and nuance. Like Lehmann, Borgioli is a musician as well as a singer.—**Marjory M. Fisher, San Francisco Daily News, Nov. 17, 1934.**

(La Rondine)

Dino Borgioli sang in his incomparable floating tenor. How much the unchallengeable popularity of Bori and Borgioli had to do with their acclaim is, of course, impossible to estimate. . . . Borgioli was a graceful and convincing lover and his voice melted into the role.—**Marie Hicks Davidson, San Francisco Call-Bulletin, December 4, 1934.**

(Mignon)

Lyric artist that he is, he sang with a fluent expressive beauty one after another of the well-known tenor arias, investing his song with ardor when the moment called for it.—**San Francisco Examiner, December 8, 1934.**

Dino Borgioli was in good form. In quality and in technic the Borgioli voice is distinctly individual. It appears to irradiate and take on a lovely floating tonal quality that is the ultimate of the Bel Canto School. It might be termed fludic. His stage personality and grace are eminently suitable to his splendid vocalization. He is probably the best lyric tenor in the operatic firmament.—**Marie Hicks Davidson, San Francisco Call-Bulletin.**

LONDON

In Recital

Dino Borgioli obviously is an artist of exceptional conscientiousness not content to rely solely on a good voice and a fine technic.—**London Morning Post, June 26, 1934.**

In his selection of songs Signor Borgioli showed he is not content with anything that will serve to display his voice and his refusal to repeat performances that had captured the fancy of his audience indicated the possession of an artistic conscience. Borgioli's voice is flexible and lyric in quality. His mezzo voice is unusually agreeable.—**London Daily Telegraph, June 26, 1934.**

Signor Borgioli has the voice, has also the necessary expertness in its management and all those refinements of production and presentation inseparable from high grade bel canto. It was because the singer provided us with more of the music than is usual among his confraternity of stars that his recital is remembered with the greater pleasure.—**London Observer, June 26, 1934.**

Dino Borgioli's singing was a sheer delight!—**Francis Toye, London Morning Post.**

It was possible to appreciate the finer points of singing of a most cultivated order. His methods, now might almost be termed exquisite, were that not a somewhat faint word.—**London Times, July 1, 1934.**

METROPOLITAN OPERA

(La Boheme)

A voice of extensive range, easily projected and of a warm, round timbre. Phrasing of the very best order, good musicianship and an intelligent conception of histrionic duties were other meritorious assets of Mr. Borgioli.—**New York World-Telegram, January 2, 1935.**

An experienced artist, Mr. Borgioli gave an impersonation of Rudolfo that was effective from a dramatic point of view. His voice seemed of good size and pleasing in quality. He was very cordially received and called on for numerous bows.—**F. Perkins, New York Herald-Tribune, January 2, 1935.**

He displayed a voice that is fresh and manly in quality. The tones were round, the color warm and the sentiment romantic.—**Olin Downes, New York Times, January 2, 1935.**

(Don Giovanni)

It was admirable in style, so that altogether, as singer and actor, he made the most satisfactory Don Ottavio observed here since Bonci.—**Pitts Sanborn, New York World-Telegram, January 19, 1935.**

There were merits in his singing—nice gradations of force, good use of finely spun head-tones and plenty of power when that was needed. On the whole he made a pleasing impression and will probably find favor with the public.—**W. J. Henderson, New York Evening Sun, January 19, 1935.**

Quite the most convincing dramatically the revival has brought to notice.—**Olin Downes, New York Times, January 19, 1935.**

His tone had a volume and his top notes were sonorous and well produced. His phrasing and general interpretation suggested that he was considerably more at home in Mozart's music than the average able Italian tenor.—**New York Herald-Tribune, January 19, 1935.**

(Manon)

Dino Borgioli was Des Grieux for the first time since joining the company and did admirably. In the great aria Le Reve he arrfully avoided the usual falsetto on top notes and sang cleerly and true to the evident delight of an audience that applauded generously when the air was finished.—**Grena Bennett, New York American, January 25, 1935.**

EL PASO, TEXAS

An enthusiastic audience recalled Borgioli again and again to the stage for encores end he responded generously. When one hears Borgioli's voice, it is easy to understand how he has won an eminent place in the musical world.—**El Paso Times, October 24, 1934.**

Of Borgioli, called "the kings' tenor," because he has sung before so many crowned heads, one must pay high tribute to his beautiful lyric voice, to his surpassing technique, to his easy manner of presentation and to his apparent eagerness to make his audience enjoy his singing.—**El Paso World-News, October 24, 1934.**

Perfection—in every tone, every shading, is the word for Borgioli's voice. The range of his program satisfied an audience which thirstily drank in its beauty. The aria, Una Furtiva Lagrima, from L'Elisir d'Amore, was the piece de resistance of his program. Second, in his displaying the full quality of his voice, was the aria, Dream Song, from Manon. The last group, including The Shepherds, a D'Annunzio poem with music by Pizzetti, and The Deserted Fisherman, delicate, richly shaded, was interpreted with a voice handled like an instrument. Amore, Amore, by Tirindelli was particularly stirring in the sweep and depth of tone. Two Strauss numbers, Tomorrow and Serenade were outstanding.—**El Paso Herald-Post, October 24, 1934.**

Mr. Borgioli has Been Engaged for the Following:

ROME—Teatro Reale (Maestro Serafin)—March 1st to April 15th

FLORENCE—(Maestro Gui) April 15th

LONDON—(Sir Thomas Beecham) in May

SALZBURG—(Bruno Walter) in Don Giovanni during August—a re-engagement from last year

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New York Concerts

FEBRUARY 4

Ruth Posselt Returning to her native country for her formal début tour, Ruth Posselt, American violinist, was heard in Town Hall by an attentive and cordial audience. Miss Posselt had last played here in a concert of the Schubert Memorial, Inc., and in the meantime had toured Europe. She returned a mature violinist, as was revealed in her playing of a program of substance, including Vitali's Chaconne in the transcription of Charlier, Mozart's D major concerto, César Franck's sonata in A major, Bloch's Nigun, Rumanian Folk Dances by Bartok, Suk's Love Song, Granados' Danse Espagnole, and a Tango by Arbos.

Her excellent style was demonstrated at once in the Vitali work. Her technical equipment was shown to be one worthy of respect, and she achieved the florid elaborations of the old score with distinction. In the Mozart concerto, her command of classic idiom was demonstrated, as well as winsome and pleasing tonal quality, adroit finger technic and no little vivacity of presentation. Deep emotion was not always present in her playing, but stylistically there was an impression of grace, skill and finesse. The Franck sonata had an intelligent and sensitive portrayal, one which showed the results of long study and careful preparation. Phrasing, balance of structure and warmth of tone were conspicuous in her reading, in which she was aided by the consummate work of Arpad Sandör, her piano co-artist. The final group of shorter pieces revealed temperamental affinity with the music, and gave opportunity for performances of a more virtuosic nature, and for technical *tours de force* which delighted the audience. Miss Posselt was repeatedly recalled and induced to add encores.

FEBRUARY 5

Diaz Tuesday Afternoons The artists for the third Diaz musicale of the season were Helen Jepson, soprano of the Metropolitan Opera, Ruggiero Ricci, boy violinist, and Fay Ferguson, pianist. Miss Jepson, fresh from her triumphant introduction to Metropolitan audiences, charmed the Tuesday afternoon gathering in the Waldorf-Astoria ballroom with her beauties of voice and person. She wore period costumes to set off her blonde pulchritude, and sang with full, clear and radiant tone. Among her offerings were excerpts from La Traviata, Manon Lescaut and Louise, as well as songs. The youthful violinist was heard in two groups, including pieces by Mozart-Kreisler, Chopin-Sarasate, Paganini-Kreisler and Sarasate. His stage presence is one of poise and winning simplicity, and his great and growing talent was disclosed anew to his appreciative listeners. His technical fleetness is amazing, and his performances have a dignity and maturity that lift him out of the "prodigy" category. Miss Ferguson's flowing pianism found exposition in pieces by Fauré, Griffes, Pick-Mangiagalli and Chopin. She is a deft and colorful keyboard artist. The audience, which filled the spacious ballroom, called enthusiastically for encores from all the participants. The efficient accompanists were Theodore Walstrum for Miss Jepson, Sanford Schlussel for Ricci.

Emy-Lou Biedenharn Emy-Lou Biedenharn, young American contralto, appeared again before the New York public in a recital on Tuesday evening in Town Hall. Her program was sung in English and German, comprising two seventeenth century numbers, one by John Attey, the other from Giles Earle's Song Book (M. S.), items by John Hullah, Alexander Lee and Lady John Scott, Schubert and Schumann excerpts, Finnish, Norwegian and Danish songs, and the last group dedicated to Hugo Wolf and Richard Strauss. Miss Biedenharn is the possessor of a voice of rare artistic compass. It combines an appealing, youthful quality with the contralto depth and richness. Her tones are well controlled and she has poise and charm. Interpretatively, she disclosed a sensitive temperament and flair for mood projection. Her list of offerings, refreshingly free from operatic and oratorical bombast, was enjoyable for its simplicity and beauty. Although the night was one of snow and bitter cold, there was a numerous audience. Miss Biedenharn was recalled for repeated bows, and at the end of the program granted several encores. Coenraad V. Bos provided deft piano support.

Leon Johnson Leon Johnson, colored tenor, gave a recital in Steinway Hall on Tuesday which was heard by a good-sized audience. His poise and ease of singing were displayed in classics by Handel. Excellent German enunciation and musical feeling marked his singing of Schubert, Brahms and Schumann songs. The refinement and taste displayed in Do Not Go (Hageman) brought him warm applause. In closing with Negro spirituals he showed some of his best qualities; the refined Jazz of Li 'l David, and an encore, Scandalize Mah' Name, along with the *mezza voce* in Steal Away, were marked, and the singer and Lydia A. Mason, his accompanist, received many personal felicitations. Mr. Johnson has vastly improved since he was last heard here.

FEBRUARY 6

Sascha Gorodnitzki The annual New York recital of Sascha Gorodnizki, pianist, attracted a large and enthusiastic audience to Carnegie Hall. The twenty-eight-year-old artist, who came to attention a half dozen years ago as a prize-winning performer under the auspices of the Schubert Memorial, Inc., has deepened the impression on his public with each successive reappearance. He has long ranked as a mature pianist. Beginning his career as a technician of more than usual brilliance and a performer of much force and vitality, he has gained in interpretative depth and introspective power. His program on this occasion opened with the Schubert-Siloti Andantino Varié, and the Busoni arrangement of the Bach chaconne, which provided occasion for playing of notable clarity and musical quality. The second group, given over to Chopin, included the nocturne in B major and the sonata in B flat minor. The latter work, with its powerful evocation of funereal pageantry and the rushing of winds over the graves, held the interest of the audience firmly by the structural felicity, contrast of tone coloring, decisiveness of temperament and technical virtuosity which Mr. Gorodnitzki brought to its performance.

Sharp contrast was revealed in the Debussy Suite pour le piano, the three movements of which brought some exceedingly attractive moments of pastel tone-painting. The exotic whole-tone idiom and highly characteristic formal devices of the composer received skilled treatment at the hands of Mr. Gorodnitzki. Following the Rachmaninoff prelude in E flat minor, the last part of the printed program was given over to four excerpts from Stravinsky's Petrouchka. These brilliantly virtuosic numbers were played with the dynamic vigor which they require, and the audience was aroused to a demonstration at the conclusion. A rush to the platform began and a delegation surrounded the pianist while he played a number of encores.

Lotte Lehmann The Town Hall Endowment Fund had a banner evening when that concert room housed a capacity audience to hear the song recital by Lotte Lehmann, the endearing interpreter of German Lieder. Lovely tones filled the air and were followed by rapturous applause which often took on the nature of overwhelming ovations.

The delight of the listeners was justified, for Mme. Lehmann functioned at the supreme display of her art—singing of exquisite quality and finish, emotional output that touched fancy and heart, and deeply intelligent and eloquent dictioning and coloring of text.

It was an evening of elevated vocal and musical joy, experienced through presentations as appealing, stylistic and authoritative as any which have been offered for decades in New York.

Mme. Lehmann's program was made up of masterpieces by Schubert, Brahms, Schumann and Wolf, for which Erno Balogh was the piano accompanist. Among the numbers offered were such favorites as the Schumann Frauenliebe und Leben cycle; Schubert's Ungeduld, Ganymed, and Schwannengesang; Brahms' Immer leiser wird mein Schlummer.

FEBRUARY 7

Philharmonic Orchestra Werner Janssen's return to the Philharmonic Orchestra for the regular concerts of Thursday afternoon and Friday evening found him conducting a three part program comprising Sacchini's overture to Oedipe à Colone (arranged by Sam Franko), Sibelius' fourth symphony, A minor, and Schubert's Tragic Symphony —an early work by that cmoposer.

Janssen gave admirable interpretation with entire command and resource in his handling of the orchestra. The Sacchini piece is a delightful little gem, skillfully adapted by Sam Franko for modern requirements. The Janssen touch was delicate and atmospheric.

Sibelius' symphony is admittedly the most abstruse and recondite of his works, with many ideas, but all of them episodic, abrupt, and not made easy for casual listening. Janssen revealed everything that the understanding hearer could have wished. The structure of the work was maintained clearly and its web and woof supplied with all possible nuances and coloring in performance. The young conductor knitted together the details and spun them into a sustained and logically organic presentation. It was a profound and convincing exposition, and one which enthused the auditors into giving Janssen a half dozen warm recalls.

He attempted no arbitrary "reading" in Schubert's pages, but let them tell their own story simply and transparently. The opus is not one of the grandest flowers of Schubert's genius but it has its great moments and some others that are arresting.

At the conclusion of the concert there was a further demonstration of favor for this finely gifted, unaffected and deeply musical conductor.

FREDERICK JACOBI'S new string quartet will be played on February 18 by the Pro Arte String Quartet at the concert of the League of Composers in the French Institute, New York. It is Mr. Jacobi's second composition of this nature, and was written for and dedicated to the Pro Arte group. The performance in New York will be the first, with one exception—the Pro Arte String Quartet played this work at a concert at Mills College in California last summer.

FEBRUARY 8

Francis Macmillen After an absence of six years from the American concert stage, Francis Macmillen, American violinist, gave a recital in Town Hall on Friday evening. In a program confined to the classics, Mr. Macmillen played the Bach partita in E minor, Mozart's concerto in E flat, Brahms' sonata in D minor, op. 108, and the Paganini concerto in D. The fastidious musicianship, clarity and ease of technic and expressive power that had kept his memory green in this country were in evidence. His notable feeling for style impressed his hearers throughout the program. The audience, which filled the hall, gave him cordial and sustained applause. Ralph Angell was at the piano.

FEBRUARY 9

Mischa Elman Filling Carnegie Hall was a vast audience to enjoy the Saturday matinee recital by that permanent favorite, Mischa Elman, elevated master of the violin.

With Vladimir Padwa at the piano, Elman gave his hearers a treat in the way of great violin music—all original compositions with transcriptions absent for once. The list was made up of Nardini's D major sonata; Beethoven's Kreutzer sonata; Bruch's D minor concerto; Vieuxtemps' Ballade et Polonaise—to say nothing of the supplementary gift of encores.

Those who follow musical matters of importance need no new reminder of the comprehensiveness, depth, and engaging vitality of the art of Mischa Elman. He has an appeal entirely his own, for he possesses the rare faculty of informing his playing with an unusual degree of personal communicativeness. It is due firstly to his musical veracity; and secondly to his rare emotional warmth. In addition, there is nothing in the way of mastery of fingers and bow which Elman fails to bring to convincing and brilliant hearing.

He displayed lofty classical style in his Nardini interpretation (whose impressive effect was not marred even by a silght slip of memory) and he invested the Beethoven measures with bounding impetus as well as poetical tenderness.

Such a purely romantic composition as the Bruch concerto found ideal voice in the Elman performance, into which he poured a wealth of beautiful tone and kindling temperament.

Elan and rhythmic verve emphasized the Polonaise by Vieuxtemps and the dashing conclusion aroused the artist's listeners to demonstrations that brought him back to the stage for a flattering series of encores.

Shura Cherkassky Indisputably in the first rank of the best younger pianists is Shura Cherkassky, who gave a notable recital last Satur-

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day afternoon at Town Hall before a throng that filled every seat in the auditorium.

Cherkassky returned to the local platform in magnificent technical form and high musical spirits, all of which shone resplendently in the following program: Organ Fantasia and Fugue, G minor, Bach-Liszt; Handel Variations, Brahms; Nocturne, E major, op. 55, No. 2, Ballade, A flat, Etude, C minor op. 25, No. 12, Chopin; Un Morceau (first time) Tschemberdshi; Three Fantastic Dances (first time) Shostakovitch; Ondine, Ravel; Two Waltz Poems (for the left hand alone; first time) Godowsky; Don Juan Fantasia, Mozart-Liszt.

Every essential of eminent pianism was in the performance of the foregoing numbers: musical purpose and feeling, wide variety of tone and touch, and resource in style and temperament.

If one were to pick outstanding phases, they might be the broad serenity and clear contrapuntal publication with which Cherkassky played Bach; the organic line that wove itself through the contrasted Brahms music; the graces of delivery in the shorter pieces—especially the bewitching piquancy of nuancing that spiced Godowsky—and the tremendous virtuosity and grandiose climaxing of the Liszt Fantasia, which remains the most stunning of all the old-school transcriptions.

Then came the long string of encores to appease the tumultuous auditors, who rose particularly to the dashing presentation of the Blue Danube adaptation by Schulz-Evler.

Cherkassky has now established himself unequivocally as a pianist whom keyboard devotees everywhere must hear in order not to deprive themselves of much delight and many sensational thrills.

FEBRUARY 10

Ethel Bartlett and Rae Robertson Returning for another American tour, the English two-piano team of Ethel Bartlett and Rae Robertson presented their first New York recital of the season in Town Hall last Sunday afternoon. A program of genuine musical worth played in a brilliant yet dignified manner, with exemplary technical ability and much variety of expression, rewarded listeners. The concert opened with Mozart's sonata in D major, not one of the most profound of the composer's works, but of most pleasing design and spirited manner, which revealed the polish and finesse of the artists' two-piano collaboration.

Even more effective was the group of Bach numbers that followed. These included the chorale prelude, Sleepers, Wake, arranged by W. G. Whittaker; The Glad Tidings Are True and Sheep May Safely Graze, both brilliantly transcribed by the American composer, Mary Howe, and a two-part invention in F, in the version of Cyril Scott. The pianists' Bach playing was crisp, musical and delightfully sensitive in contrapuntal balance. The variety of tone color with which these works were endowed was one of the major achievements of the afternoon. There was warm applause at their conclusion.

The second half of the program included Bizet's colorful descriptive suite, Jeux d'Enfants, which in an orchestral version has been utilized for a ballet. The twelve sections of this tuneful, naïve and whimsical work portray various objects and denizens of the nursery. Last on the list came Sinding's Theme and Variations. The applause and frequent recalls which rewarded the delicately colored and structurally apt readings were a testimony to the accomplishments of the artists.

Philharmonic Orchestra For his Sunday afternoon concert with the Philharmonic Orchestra (Carnegie Hall) Werner Janssen selected a Russian program: Borodin's second symphony; Rimsky-Korsakoff's suite, Tsar Saltan, and Miaskowsky's seventh symphony.

To speak with the Bible and Kipling, the "last shall be first" in the order of this review, therefore a few words—and it needs not much more—about the Miaskowsky opus. That composer has so far written fifteen symphonies, according to report. He therefore leads Beethoven, Bruckner, Mahler, Schumann, Brahms, Tschaikowsky, Schubert, Sibelius, and others, and appears to be out to equal or tie the record of Haydn and Mozart.

The Miaskowsky music is ambitious, pretentious and—ineffective. It uses much effort and many notes to say little with few pregnant ideas. Janssen expended painstaking effort to put eloquence and kindling result into a score that is barren of both. The applause was for the conductor and the orchestra rather than for the composer.

With Borodin, the audience had sunshine, melody, charm, and nostalgic feeling, with characteristic Russian rhythm and lovely orchestral coloring, all stated in sincerity and unaffectedness. The Janssen interpretation superimposed no outward "effects" but permitted the attractive measures to speak for themselves. It was a wholesome and engaging performance.

Brilliancy of conception and delivery were in the sounding of Rimsky-Korsakoff's picturesque suite. The rich-hued pages had a proclamation of stimulative pace, accentuation, and coloring. The listeners reacted correspondingly and leader and players garnered ovational rounds of applause.

This concert was the last of the current series with Janssen. He will return to the Philharmonic in April.

Curtis String Quartet A concert by the Curtis String Quartet in Town Hall rewarded an interested audience with a program of substantial character and the requisite contrast. The members of the organization, products of the Curtis Institute of Music in Philadelphia (Jascha Brodsky and Benjamin Sharlip, violins, Max Aronoff, viola, and Orlando Cole, cello) showed that they have gained a definite individuality and have mastered the more difficult problems of ensemble playing. The Brahms quartet in B flat, op. 67, was played with unusual sensitivity and intellectual understanding of the rich harmonic idiom and romantic spirit of the composition. Ravel's quartet in F, impressionistic music of colorful makeup and skilled formal treatment, imposed rather more esoteric demands on the players. In the main, this was a successful reading of a work that is most rewarding in its pastel-tinted slow movement. These pages were done with imaginative comprehension and atmospheric realization. The Beethoven quartet in E minor, op. 59, No. 2, was performed with good tonal balance, command of its exacting structure and interpretative grasp of the triumphant proclamations of the Titan of music. The Curtis players demonstrated their status as full-fledged artists, long since graduated from the student ranks. Composed of sensitive performers, with genuine spirit and personality, the ensemble shows qualifications to rank among the leading younger organizations of chamber music. The audience was suitably enthusiastic in its recognition of the players' achievements.

Walfrid Volpi-Leuto Walfrid Volpi-Leuto, Finnish baritone, gave a recital on February 10 in Steinway Hall before an audience fully appreciative of the fine feeling, dramatic ability, and power and pleasing tone of his singing. His offerings included arias from the works of Handel and Verdi, three Schubert numbers, several Finnish songs, and, in the final group, some items in English. Further excerpts from Finnish vocal literature comprised his encores, which were numerous owing to the demands of his hearers. Vladimir Padwa at the piano furnished sympathetic as well as musicianly accompaniments.

Other Concerts

Tito Guizar, tenor, Town Hall, February 9, evening.

Martha Graham and dance group, Guild Theatre, February 10, evening.

Bertha Shultz, violinist, Steinway Hall, February 10, afternoon.

Chaliapin Triumphs in General Motors Concert Led by Smallens

The weekly General Motors Symphony Orchestra concert given in the Centre Theatre, New York, on February 10 and broadcast over the country, had Feodor Chaliapin, Russian basso, as the distinguished soloist, assisted by a chorus from The Art of Musical Russia, Inc. Alexander Smallens, conductor of the Philadelphia Orchestra's operatic performances, was the guest leader.

The concert opened with the overture to Weber's Der Freischütz, the tuneful and romantic music having a buoyant and clearly outlined reading. Chaliapin, who had a warm welcome on his appearance, sang first the aria of Don Basilio from Rossini's Barber of Seville with inimitable character portrayal, dramatic skill, and fine management of its great crescendo. His sonorous voice was next shown to advantage in the Volga Boatmen's Song, one of the most stirring and popular items in his repertoire, which always impresses listeners by the authentic folk quality and realistic vigor of his interpretation. The fact that he sang his numbers in Russian also added to the native flavor.

The most thrilling part of the program was Chaliapin's singing with the chorus of the Coronation Scene and Death of Boris Godounoff from Moussorgsky's opera. This recreation of the two great episodes from the Russian music-drama was deeply impressive, particularly his poignant delivery of the prayer and death of the remorse-crazed monarch. The chorus of the Russian company contributed singing of fine color, expressiveness and dynamic skill. Bravos mingled with the lengthy ovation at the close.

The orchestra also contributed two colorful Slavic ballet numbers, an entr'acte from Glazounoff's Raymonda and the waltz from Tschaikowsky's Sleeping Beauty. The contributions of the players were guided with a sure hand and musicianly knowledge of effect by Mr. Smallens, who also enjoyed several recalls. R. M. K.

Aida Given at Hippodrome

At the performance of Verdi's Aida in the Hippodrome, New York, on February 10, Caterina Jarboro, in the title part, disclosed that her voice has not lost any of its richness, nor her acting any of the naturalness which won recognition in former appearances. The Amneris of Louise Caselotti was a praiseworthy performance. Pasquale Ferrara, as Radames, was in splendid voice. The veteran Nino Ruisi sonorously sang the rôle of Ramfis. Foster Miller made an acceptable King of Egypt. Others taking part were Ludovico Oliviero and Nina Stull. Giuseppe Bamboschek conducted. There was a sold-out house. G. B.

Heifetz and Hofmann Art Stirs San Francisco

Two Eminent Musicians Attract Huge Audiences in Appearances at Opera House in Coast City—Resident String Quartet Heard

SAN FRANCISCO, CAL.—What proved definitely one of the choicest musical treats of the season was Jascha Heifetz' recital in the Opera House. With the remarkable coöperation at the piano of Emanuel Bay, Mr. Heifetz played among other things César Franck's sonata for piano and violin, Vieuxtemps' concerto No. 4, Bach's aria and Sarasate's Carmen Fantasy. It may be doubted if Heifetz, in the course of his many appearances here, has played more beautifully than he did upon this occasion. He is, first and foremost, a superb musician, an artist of dignified and measured temperament, and withal, a virtuoso of the violin. Throughout his program there were amazing and highly intellectualized interpretations. Heifetz was presented in San Francisco under the management of Peter Conley.

HOFMANN HAS OVATIONS

When Josef Hofmann gave his first San Francisco recital in a number of years at the Opera House, the usual enthusiasm was again demonstrated.

For the major works, Hofmann drew upon two features of his repertoire that have become more or less associated with his name, for his playing of the Bach-Liszt prelude and fugue in A minor is always a uniquely monumental performance. Schumann's Carnaval, op. 9, was given as only Hofmann, with his inexhaustible equipment of pianistic resources, could give it.

So generously did he meet the responsiveness of his audience to the Chopin group, which consisted of the nocturne in C minor, the Valse in A flat, the impromptu in G flat major and Fantasy, that he interpolated an extra Chopin recital in four numbers. In the final group, Scriabin's sonata in F sharp major and Rubinstein's Melody in B major preceded Liszt's Mephisto Valse. The latter was a genuine *tour de force*. Even after the printed program was concluded, which in itself was a generous one, Hofmann was compelled to add numerous encores. He was the fourth attraction in the Wilfrid L. Davis Artist Series.

SAN FRANCISCO STRING QUARTET CONCERT

San Francisco's own string quartet consisting of Naoum Blinder, first violin, Eugene Heyes, second violin, Lajos Fenster, viola, and Willem Dehe, cello, gave another one of its perfect chamber music concerts at the Community Playhouse. The program was of imposing interest, one that brought to light compositions decidedly worthy of hearing. Of Tschaikowsky's quartet in F major, op. 22, No. 2 (heard in San Francisco for the first time upon this occasion) and Brahms' quartet in C minor, op. 51, No. 1, the organization gave a well unified, balanced and expressive performance. C. H. A.

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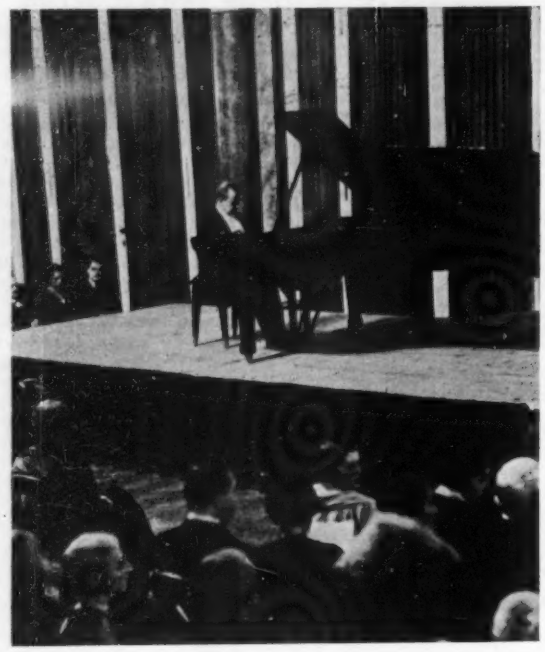

"There was not a single seat vacant in the great Vigado Hall."
Nemzeti Vjsag, Budapest, Oct., 1934

JOSEF H

"The Sovereign Pianist"

Neues Wiener Journal, Vienna, Oct., 1934

LONDON

This **prince among pianists.** Rarely is such piano playing to be heard
Edwin Evans in *Daily Mail*, Nov., 1934

Hofmann never played better, and that means much. We have heard a good deal of Schumann of late, but last night was **THE** Schumann.
***Star.*, Nov., 1934**

For sheer agility and **beauty of touch** the technical was as remarkable as the interpretative handling. ***The Morning Post*, Nov., 1934**

Josef Hofmann plays with such **mechanical perfection** that almost every other virtuoso seems, by comparison, unskillful.
***The Observer.*, Dec., 1934**

WARSAW

To the names whose greatness is an axiom, belongs the name of Anton Rubinstein, the successor of Franz Liszt; the successor and the **heir to the art of Rubinstein is Josef Hofmann.** Thanks to Hofmann the thread remains unbroken. Thanks to him we are able to comprehend the essence of the great art of reproduction. Hofmann's art is an exceptional phenomenon and one which, we can definitely affirm, far surpasses that of various famous pianists of the present day.
***Gazeta Warszawska*, Oct., 1934**

There has been no exaggeration concerning Hofmann's art. Even well known artists who do not always render all the credit due their rivals bent their heads when Hofmann was mentioned and remarked: "Oh, **Hofmann! his is the highest art of all."** ***A.B.C.*, Oct., 1934**

The **artist is wonderful,** simply phenomenal. Warsaw will again bestow upon him her favors. She will again give him the big Hall. If she had the money she would build him a new one.
***Kurjer Poranny Warszawa*, Oct., 1934**

The Hall is crowded to its full capacity,—**everyone is enraptured.** This is the result of an indescribable force of Hofmann's playing, which comes to the listener with simplicity, with a genuineness, with a wealth of beautiful sounds that reveal to the audience the land of miracles, where once dwelt the thoughts of their inspired creator, and now is reproduced by **the genius of this pianist.** We tread the heights and breathe an unusual atmosphere, our master drives on with an unearthly flame, and now we feel ourselves above the earth. ***Kurjer Warszawski*, Oct., 1934**

VIENNA

The public recognized the superior playing of this master and feted him with overpowering applause. ***Wiener Tag*, Oct., 1934**

The reappearance of this extraordinary pianist was accompanied by sensation. Josef Hofmann fulfilled our expectations.
***Neues Wiener Journal*, Oct., 1934**

After the official close of the regular program, the artist strewed a profusion of musical flowers and blossoms which the hearers are most likely to treasure as lasting memories. **Hofmann's success was overwhelming.**
***Wiener Musik Zeitung*, Nov., 1934**

BUDAPEST

Hofmann's recital at the Vigado showed beyond any possibility of a doubt that Hofmann's art reaches **the utmost limit of what it is possible to know about piano playing.** ***Budapest Hirlap*, Oct., 1934**

The ideal balance of his playing, the incomparable richness of light and shade, the incredibly rapid fingering and unfailing sureness of touch, the subtle use of the pedal showed **an equipment which no other pianist can boast of.** ***Pesto Naplo*, Oct., 1934**

Josef Hofmann, the famous pianist, played at the Vigado through such a varied and select program, with so many encores that I really think there is **not another pianist in the world who could perform the same feat.**
***Szinházi Elet*, Nov., 1934**

AMSTERDAM

Hofmann is **a giant among the pianists** of this age. Hofmann's recital program this evening showed an impressive series of numbers. And then we must remember that yesterday in the large auditorium he played the Fifth Concerto of Beethoven, and the day before yesterday the Schumann A minor concerto in the Hague. We are bewildered and we understand the emotion that **brings the public to its feet** with long and spontaneous applause for the master. ***de Tyd*, Nov., 1934**

Josef Hofmann revealed again some facets of his art to us. From these facets sparkles and shines the grand mastery of his playing, which knows no difficulties. He interprets with remarkable half tints, drawing lines and mixing colors in an entirely individual tone painting. A performance that was **an unprecedented success.** ***Handelsblad*, Nov., 1934**

There was a wealth of powerful music seizing you, penetrating you, and lifting you up and away; it was **an apotheosis of power and splendor** which left you bewildered when it ceased. It rarely occurs that we are thus made to see what interpretation really means. We feel mastered by a sense of humbleness when standing before the giants of interpretation and never was it keener than when this concert was over.
***De Telegraaf*, Nov., 1934**

STOCKHOLM

Hofmann has carved his name with selfluminous characters in our concert annals. It was a **great event** listening to his masterly interpretation.
***Socialdemokraten*, Nov., 1934**

By his recital yesterday he must have been able to convince every intelligent listener of his **artistic greatness.** I bow in deep admiration to his glowing mastery. ***Svenska Dagbladet*, Nov., 1934**

The public manifested its great appreciation of what Hofmann, with his **world-renowned mastery,** had to give it.
***Dagens Nyheter*, Nov., 1934**

MADRID

The Association of Musical Culture has given us a real treat in allowing us to hear this magnificent artist. If all the soloists who come to us were at his level we, (definitely opposed to virtuosity as an end in itself) would say nothing and applaud. Because in Hofmann, the prodigious instrumental virtuosity is at the service of **a great master, a real artist, a genius of interpretation.** ***El Liberal*, Dec., 1934**

Hofmann has it all, a formidable musical temperament—**a gift of the Gods**—which enables him to reveal the deep meaning of the compositions he plays. Hofmann's mastery of the piano is astounding; the brightness of his mechanism is prodigious and the beauty of his diction is amazing. I must state that **in hearing Hofmann I have enjoyed the purest esthetic delights of my life.** ***Heraldo de Madrid*, Dec., 1934**

We cannot recall a similar success as that of this great pianist. Luckily we shall be able to hear him again next Monday. I inform the public of this so that they can become acquainted with **the perfection of this artist,** in whom one hardly knows whether to admire more the high esthetic sense which he gives to his interpretations or the extent of his physical powers which are incomprehensible. ***Informaciones*, Dec., 1934**

Hofmann's European Tour

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OFMANN

"The Greatest Pianist of Our Time"

Samuel Chotzinoff, *New York Post, Jan., 1935*

Cosmos-Silco

Entering Carnegie Hall for his recent New York City recital, January 19, 1935

New York Times, January 1935

His Artistry Brings a Potent Beauty to Familiar Music in Piano Literature

By OLIN DOWNES

The concert-goer sees the announcement in the paper of a program of piano music, for the greater part of familiar music, which the pianist has played before, to be given by Josef Hofmann in Carnegie Hall. If of the later generation, or a modernist by faith and practice, the reader may ask himself, "Why the same things, by the same artist, after these many seasons?" The answer comes when Mr. Hofmann plays as he played yesterday.

Then the listener realizes anew the miracle of music, the wonder according to which black notes printed on paper, silent, uncommunicative, meaningless until translated into sound, can become living art and most potent and deathless beauty. When this mysterious and incomparable process takes place the music has no age and the experience of it has significance for a lifetime. This was accomplished yesterday by Mr. Hofmann.

The playing yesterday of the Schumann Carnaval and sundry pieces of Chopin had the stamp of beauty and greatness in every measure. The interpretation was sufficiently individual to differ in numerous details from those of other artists; had it not been so, we would not have been listening to Hofmann; but each miniature within its own right, was a conversation between composer and interpreter, who for the moment were on equal terms.

Mr. Hofmann was in superb technical condition, and it is always true of an artist that technic is not to be disassociated from conception. That he played notes with more than his wonted skill, clarity, force and speed when these were required, is beside the mark. The point was the control and the tempering of force, the impregnation of the musical tone with the thought and sensiblity in the mind of the performer, and the "color" and variety of sound that came from the piano. Nothing in this was old; it could only be something newly created. The audience listened to that which was familiar and entirely unfamiliar—to the familiar pattern and the previously unknown evocation.

New York Sun, January, 1935

By W. J. HENDERSON

The traits which set Mr. Hofmann's art in its own niche have been enumerated so often that it seems superfluous to refer to them again, but one feels impelled to reiterate that his individuality in tonal tinting, his peculiar use of sforzandi; his extraordinary bass effects and his incomparable expertness in emphasizing modulations so that their significance cannot be missed, while there is at the same time no distortion or exaggeration in the treatment of the phrase, are artistic possessions developed by the operation of a singularly perceptive musical mind in long and searching study.

Mr. Hofmann's interpretation of the Schumann "Carnaval" is not unknown here, but at each repetition it seems new and fresh in spirit. Evidently he has an abiding affection for this remarkable musical portraiture of the artistic period in which the composer lived. His performance on Saturday was rich in fancy poetry and musicianship. The Chopin nocturne in C minor was played with ravishing beauty of tone and with such a complete and satisfying revelation of its poetic thought as to defy description.

It was a pleasure to hear the two Mendelssohn songs without words, especially the A major "Hunting Song," which is undeservedly neglected. Pianists should take a look at the song. The final group in the generous list comprised a Scriabin sonata in F sharp, Rubinstein's melody in B and Liszt's "Mephisto Waltz." The artist was prodigal with encores. There were some after each group and many more after the end of the program.

N. Y. Herald Tribune, Jan., 1935

By JEROME D. BOHM

One of the largest audiences of the season greeted Josef Hofmann in Carnegie Hall yesterday afternoon when the eminent pianist was heard in his first local recital since his recently completed European tour. The program, which without the unusually generous number of encores, was in itself an unusually long one, topped by the Liszt arrangement of Bach's organ prelude and fugue in A minor and traversing progressively, two songs without words of Mendelssohn's, in F and A major the Carnaval of Schumann, a Chopin bevy, subsuming the nocturne in C minor, a waltz in A flat, the G flat impromptu and the fantasy. To conclude, Scriabin's F sharp major sonata, the melody in B major of Rubinstein and the Mephisto waltz of Liszt were given.

Mr. Hofmann was in the top of his form throughout the afternoon. He still is unsurpassed in his mastery of the mechanical phases of piano playing. His technical approach to the keyboard is as individual as ever. There are other pianists whose digital dexterity may equal Mr. Hofmann's, but his intensely personal manner of producing tone sets him apart from his most illustrious contemporaries in the pianistic field. His palette of dynamics, too, remains unchallenged for the multifarious tints it supplies at his command.

New York Post, January, 1935

By SAMUEL CHOTZINOFF

During the course of the recital Mr. Hofmann played no less than sixteen encores. The audience was of great size and, needless to say, insatiable.

Events occur (though rarely) in the realm of art which make the reviewer's task an impertinence. Such occasional revelations of creative genius not only defy critical analyses but descriptions as well. Suddenly the reviewer is faced with an impoverished language, in which there seem to be no words with which he might convey the emotional, the mental and the spiritual transformations he had undergone so vividly only a little while since. Such an event was Mr. Hofmann's recital on Saturday. And so despairing is this reporter of presenting even vaguely the quality of Mr. Hofmann's art and its effect on at least one listener that he has half a mind to give up the whole thing and state merely when and what Mr. Hofmann played. Yet the desire to share an impression so overwhelming is not to be denied, and I am forced to set down a feeble paragraph or two, hoping that their very inadequacy will, by inference, stress the magnitude of the event.

I hasten to dismiss at once some of the characteristics of Mr. Hofmann as a virtuoso which in themselves would set him apart from the host of admirable pianists now before the public. Among these are a tremendous digital dexterity; a command over dynamics that achieves the most delicate pianissimo and the most powerful fortissimo within the limits of beautiful sound, and a tone in cantilena in whose quality there appears to be no trace of percussion. This tone is, in fact, the mysterious element in Mr. Hofmann's pianistic equipment, since its texture and quality are akin to those of a noble and singular voice of many and perfectly equalized registers. Indeed, in respect of a tone so dimensional and so golden it may be said that all other pianists have no tones, merely producing pleasant and skillfully graded sounds. However, all these extraordinary possessions are only the means by which this unique artist frees his imagination from the realistic limitations of ivory and felt. They are his point of departure, from which he sweeps untrammeled into regions where idea and emotion live pure and disembodied, reveal their Olympian humor and engage in gigantic, spiritual conflicts.

If Mr. Hofmann owes much to Schumann and Chopin, these creators are also not a little indebted to the greatest pianist of our time.

New York American, January, 1935

JOSEF HOFMANN'S GRAND OVATION

Master of Piano Displays Full Powers in Recital

By LEONARD LIEBLING

Just returned from a triumphal tour of Europe, Josef Hofmann, prodigious master of the piano, gladdened the hearts of his New York admirers yesterday afternoon.

Carnegie Hall held a packed attendance to welcome the keyboard hero and he had a thunderous entrance reception and resounding ovations throughout his concert.

With the first few measures of proclamation in the A minor Prelude and Fugue by Bach-Liszt, piano connoisseurs recognized that the musical powers of Hofmann work as potently as ever. He at once had his hearers under fascinated thrall and the spell increased with each number of the program, lasting until the final encore of a long additional list.

Hofmann needs no salted "novelties" to spice his performances. They are sensational enough in their own rights. He has the genius to make abiding novelties of even the oldest compositions.

The voicing of his pieces was inexpressibly ingratiating with the Hofmann witcheries of tone and plastic phrasing.

Deeply Eloquent

It was good to hear the Scriabin Sonato in F sharp, all too rarely heard these days. Hofmann's reading was deeply eloquent and shot through with stimulative rhythmic zest and cascades of gorgeous colors.

Ending the regular program came Liszt's sweeping and sardonic "Mephisto Valse," in which the listeners were treated to an overpowering exhibition of torrential vigor, sweep, and stupendous technical prowess.

Hofmann's art defies ordinary analysis. It is a blend of authoritative musicianship, intellectually controlled emotion, supernal mechanical command, and sincere exaltation of personality. He is the unique and unrivaled Josef Hofmann.

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NEW YORK FEBRUARY 16, 1935 No. 2848

Some singers at the Metropolitan Opera should remember that the composer's name is Mozart and not Mozartini.

—o—

A huge crowd surrounded the New York Hippodrome the other Sunday night when Aida was given and signs promised "elephants, horses, camels, nymphs." Can it be that Manhattan's opera-lovers are nymphomaniacs?

—o—

Young American composers are beginning to discard the example of modernistic Europeans, and are voicing expressional methods of their own. Also they have gone back to melody; frank, unashamed melody. This is the best augury for the future of America in tonal creation.

—o—

Chess Game—Rules Suspended

More moves on the somewhat askew chess board which is Central European musical politics at the present moment have recently been reported from the banks of the Danube. The following bits of tasty gossip are contained in a letter from Herbert F. Peyser, Vienna correspondent of the New York Times:

Furtwängler, who set the match to the powder keg, left Berlin several weeks ago on a "recuperative" journey to Egypt. He got as far as Munich, where, as these lines are written (January 15) he is still cooling his heels. There is not much talk about him just now, though here and there somebody or other will quizzically inquire why he does not at least cross the German border. Friends of his in Vienna have been known to receive from him discreet queries as to how the Viennese would feel about his conducting in their midst. Naturally, the Viennese would be delighted. The only trouble is that, for the time being, they have absolutely nothing to say in the case. Though they "propose" themselves hoarse, it is Berlin that disposes . . .

Another cheery spectacle gladdening the Bavarian landscape is the sight of Hans Knappertsbusch reinstalled at his old post in the Munich Opera, which he was supposed to have quit in an ecstasy of "solidarity" with Furtwängler. "Solidarity" may have played its part in his gesture of exit, but rumor now adds some other considerations, more or less "heroic," according to one's point of view. There are those who whisper that he tempted Providence by casting into outer darkness a singer who enjoyed the favor and protection of the Leader. Others maintain that when he was asked why no picture of the Leader ornamented his study he said something to the effect that "a Lenbach was good enough" for him. Anyway, he appears in the end to have weathered the gale and he celebrated his restoration to grace with a production of Verdi's Macbeth, which caused general rejoicing.

Clemens Krauss is now enthroned at the Berlin State Opera, mantled in all sorts of Jovian powers and prerogatives. He lost no time in asserting his rights of sovereignty. First of all, he exploded a bomb by informing certain singers that their claims to the exclusive proprietorship of certain rôles were once and for all at an end. Next, he set about restudying Die Meistersinger, ostensibly for the purpose of celebrating the Saar victory, in reality, as many insist, to do away with the last vestige of the Furtwängler production—which less than two years ago had the Berlin press and public by the ears. Even the orchestral parts used by Furtwängler are said to have been thrown out and new ones ordered. Rehearsals go on all day and half the night . . .

There are reports that Krauss' arrival has undermined the position at the State Opera of Robert Heger, who gave up Vienna for Berlin only a year ago. It is said in some quarters that Krauss has had small love for Heger ever since the latter, his one-time "chief" in Nuremberg, refused during the war to secure his military exemption by terming him "indispensable" to the artistic necessities of the German nation. . . .

But these are not the sole first fruits of Herr Krauss's change of residence. Erich Kleiber, who tried in vain to resign when Furtwängler quit, informed General Goering that he considered his contract automatically void when Krauss was placed over him and again requested his release. This time he got it "without mutual obligations." Yet, before he could carry out his purpose of taking up his residence in Vienna, the Berlin Philharmonic entreated him to guarantee them against assured financial loss by conducting in February the last concert of a series he was giving.

Out of regard for the players, Kleiber consented and for the sake of that one concert is delaying his departure from Berlin . . .

These happenings will probably make an intriguing exhibit for future historians of the tonal art, though they will probably be at a loss to decide what the whole matter has to do with music. The extravagances of the war era seem somewhat fantastic and laughable to us a score of years later. Perhaps the follies of the post-war period and the crisis years will provoke even more stitches a half century from now—provided, of course, it is still safe to laugh at anybody or anything in that happy millennium.

—o—

Radio Critics and Public Taste

Periodically the avid audience of the radio registers an inkling of its likes and aversions. Usually this comes about through a voting contest carried on by some magazine or newspaper. The New York World-Telegram has recently announced the results of its fourth annual Radio Poll, in which 260 editors of radio pages cast ballots for their favorite protagonists in the various fields of broadcast programs.

To be sure, this is not a real index of the taste of radio listeners in the mass, who may have their own preferences. These may diverge by quite a margin from what the newspaper specialists like and think their readers should prefer. Nevertheless the public commentators are trained in their field, and it is to be assumed that their judgment is also more dependable as to the virtues of the various entertainers.

Disregarding the vote on the more "popular" type of program, which lies outside the province of this publication, one can nevertheless point out that the scribes (who are supposed to be somewhat cultivated) ranked the New York Philharmonic Orchestra seventh on their list of favorites and the Metropolitan Opera broadcasts fourteenth. The competing programs were almost wholly of jazz, comedians, radio dramas, or light opera, with the sole exception of the WEAF Opera Guild, which came thirteenth on the list.

The favorite symphonic conductor was Leopold Stokowski; singer of standard music, Lawrence Tibbett; instrumental soloist, Albert Spalding, and "outstanding new personality," Helen Jepson. The other conductors ranked in the following order: Toscanini, Kolar, Walter, Damrosch, Ormandy, Kostelanetz, Barlow, Black, Pelletier, Janssen and Gabrilowitsch. The singers, following Mr. Tibbett, came in the following order: Gladys Swarthout, Grace Moore, John Charles Thomas, Jessica Dragonette, Lily Pons, Nino Martini, Rosa Ponselle, Richard Crooks, John McCormack, Grete Stueckgold, Lucrezia Bori, Giovanni Martinelli, Ernestine Schumann-Heink and Helen Jepson. The instrumental soloists, following Spalding, were: Heifetz, Rubinoff, Zimbalist, Iturbi, Gershwin, Emery Deutsch, Menuhin, Jesse Crawford, and Kreisler (although the last-named has never made a radio appearance).

It is interesting to note that, whereas the vocalists named are all well-known in the concert or opera field, both the conductors and the instrumentalists included several figures more familiar to Broadway and some of them exclusively active in broadcasting at the present time. This argues that even radio editors do not have an infallible sense of the demarcations of the concert and theatre worlds. How much less can their readers be depended upon to know the fine and orthodox technical equipment of the true artist from the showy bag of tricks which forms the stock in trade of a certain type of bogus virtuoso! Radio in recent years has shown a marked hunger for eminent names, and it is willing to value a clown as highly as a genius, being altogether logical in choosing them according to box-office value. But such a poll is clear evidence that artistic standards on the air are as yet extremely flexible and undefined.

It is perhaps too much to expect so-called "radio critics" to have the same criterion of judgment as their musical confrères. Is it not futile to expect much in the way of forming tastes in readers for the better musical offerings on the air when the commentators themselves largely are devoid of such taste? Or rather, when their stint is conceived as one of providing "peppy" gossip about performers—most of it supplied by hard-working press agents.

America badly needs serious radio criticism such as Great Britain supplies in the excellent weekly paper published by the B. B. C. Next to the amorphous matter put out by all but a few cinema "critics," the field of the radio is the youngest and thus far most neglected of the fields of criticism. There is plenty of money in the United States poured out annually for this fifteen-year-old giant industry to make it feasible that the listeners should have some sort of literature by which to guide their explorations of the daily programs of air entertainment. Surely the backers of the broadcast programs must see that such intelligent commentaries would serve the best sort of use as propaganda for their offerings.

—o—

Is Opera an American Art Form?

The sixteenth American work produced by the Metropolitan Opera, In the Pasha's Garden, with libretto by H. C. Tracy after a story by H. G. Dwight, and music by John Laurence Seymour, leaves the question of native lyric drama about where it was before.

One remembers that three native works were heard in the repertoire last season, Merry Mount by Stokes and Hanson, Peter Ibbetson by Du-Maurier and Taylor, and The Emperor Jones by O'Neill and Gruenberg. So far this winter only the new opus and Peter Ibbetson have been announced for immediate performance. The Emperor Jones certainly deserves to be repeated, as it is in the opinion of many the most dramatically gripping of all native operas thus far heard, and is also the most accomplished in blending theatrical effectiveness with musical skill.

If it were not for a few exceptions which have been duly noted in various places ere this, one might almost despair of America producing a viable work for the musical stage apart from more or less stereotyped operettas, in which it has had eminent success. Numerous persons have asserted that it might be as well if Uncle Sam restricted his efforts to fields in which he had a natural aptitude. But this is a short-sighted point of view. Although it is likely that a nation cannot pull itself into a place of esteem as a purveyor of lyric stage fare simply by the boot-straps, there is no doubt that the only way it will ever succeed in the medium is by attempting it often and by using native originality rather than by aping the models of other lands.

With so many exotic compositions based on stories of other days already laid before our musical audiences, is it not rather remarkable that we have had no opera of realism, painting the contemporary American scene more or less as it is? Why not an epic of Times Square utilizing the lives of the proletariat of a great city, somewhat as in Charpentier's Louise? Why not a drama of the great plains dealing not with the stock fictions of the best-sellers but those wistful and natural wanderers whose voices are heard in At Home on the Range and Oh, Bury Me Not on the Lone Prairee? Then there is the still colorful South, the glamour that remains in cities such as New Orleans and San Francisco. American fiction has provided many worthwhile stories that are known in other countries, but to date no composer seems to have tapped the reservoir of humanity that abides in the works of O. Henry, not to mention Frank Norris, Jack London, or the more recent Willa Cather.

Truly, there is plenty of indigenous material for opera in the United States. Other countries long ago utilized the lives of their *chansonniers,* but it is only recently that the rich and appealing figure of Stephen Foster has come in for attention from lyric composers. In this case there is a mine of actual musical material in this writer's songs. . . . It seems as if our composers have been dazzled by the esoteric and have sought their subjects too far from the actual life around them. When their singing heroes also voice the idiom of the people and use the musical material to be found in the life of the folk, we are convinced that the record of American opera will be a more valuable and genuine list of achievements.

VARIATIONS

By Leonard Liebling

One of the major musical news items of last week was the publication of the story that Fritz Kreisler has for thirty years been palming off original compositions of his own as works by some of the ancient masters.

Kreisler is said to have admitted the authorship of the pieces that he has been programming as follows:

Concerto in C major	Vivaldi
Allegretto in G minor	Porpora
Andantino	Padre Martini
Aubade Provencale	Couperin
Chanson Louis XIII and Pavane	Couperin
La Chasse, a caprice	Cartier
Menuet	Porpora
Praeludium and Allegro	Pugnani
La Precieuse	Couperin
Preghiera	Padre Martini
Scherzo	Dittersdorf
Sicilienne and Rigaudon	Francoeur
Study on a Choral	Stamitz
Tempo di Minuetto	Pugnani

His reasons for the camouflage are reported to have been given by Kreisler as necessity forced upon him thirty years ago when he was desirous of enlarging his programs, and "found it inexpedient and tactless" to repeat his name endlessly as a composer; also, being only fairly well known at that time, he feared that his fiddling colleagues would not play his works in public.

It appears, furthermore, that Kreisler apparently would have allowed the deception to go on, had not a musicologist discovered that the supposed "old" works were spurious. He directed inquiry to the publishers as to the source of Kreisler's "finds," and when such information could not be supplied, the real composer perforce had to reveal his identity.

* * *

The newspapers refer to Kreisler's exploit as a "hoax" which fooled the music critics. It is a far more reprehensible piece of business than a hoax—some persons might even call it ethical fraud and artistic forgery—and it fooled also the auditors who paid to hear Kreisler play, and the persons who bought the misrepresented music.

For a minor musician of no standing to engage in such a falsehood might be condoned if he acted under the pinch of poverty; for a serious artist of high reputation to mislead the musical world for selfish reasons is as repugnant as it is reprehensible. One can be certain that such a procedure never could have emanated from a Spalding, a Heifetz, Szigeti, Elman, Huberman, or any other violinist who reveres music and has won the respect of the public.

The fact that Kreisler fooled his professional and lay hearers is not strange or even unusual. The ability to give remarkable imitations of the styles of classical composers is found in many persons. Frank Pollock, tenor, used to perform phenomenally deceptive "Bach" preludes and fugues on the piano. Morton Gould, NBC radio pianist, can do it. Dana Suesse, composer of popular songs, can do it. I know also two or three others almost incredibly competent in that regard.

I feel certain that Leopold Godowsky could "compose" a whole set of suites and successfully have them "discovered" as "hitherto unknown" masterpieces by the mighty cantor of Leipsic.

When the antique pieces "arranged" by Kreisler were first played by him publicly, he announced that he had discovered some of them in remote monasteries, others on the dust-covered shelves of obscure libraries.

I called Kreisler's claims to the attention of Arthur Hartmann, eminent violin transcriber, and had my own reasons for doubting Kreisler's complete veracity.

"It is possible, isn't it," I asked Hartmann, "that a clever musician like Kreisler might fake such compositions? I can hardly imagine that a number of effective concert pieces could remain unknown so long to all the fiddlers of the world."

Hartmann looked shocked and it was with real severity that he chided me: "How can you say such a thing about an artist of Kreisler's musical sincerity and high ideals? Why, if he did a thing like that—well, you may as well accuse him of being a swindler. No, my dear friend, what you imply is out of the question—an absurdity."

Hartmann's heated defense stopped further investigation on my part and yet the suspicion arose again several times later especially when I heard the "Pugnani" Praeludium and Allegro, the "Porpora" Menuet, and "Martini" Andantino. I am sorry now that I permitted honest Hartmann to throw me off the scent, for had he shared my idea I would have found it delectable sport on one of my trips abroad to hunt down the dim monastery and library recesses where Kreisler claimed to have brought his treasures to light.

* * *

Hartmann later changed his mind about the validity of the transcriptions. A few weeks ago I accepted an article from him to be published later in the Musical Courier. The subject is Violin Transcriptions and one passage reads: "Some of Kreisler's will unquestionably remain, even though I venture the statement that many of them are *pastiches*, for those Italian and French composers could not have thought in the melodic lines (and above all in the harmonies) which are generally accepted as being 'Kreislerian,' but which in reality emanate from the typical tunes of Vienna."

* * *

At this moment I receive a note from Hartmann in which he says: "You will undoubtedly, in commenting on the sensational Kreisler news, recall that you—as well as many other musicians—suspected these 'classics' to be *pastiche*, knowing the tremendous musicality of Kreisler's gifts. . . . In the days of our early intimacy he told me mysterious stories of having swooned or fallen somewhere in the Alps, then being picked up by monks and carried to their monastery where they subsequently showed him secret archives containing manuscripts whose contents he noted mentally and brought to paper as soon as he left his hosts." . . .

* * *

How did it happen, by the way, that Sam Franko, who knows all the byways of the violin literature, musty and modern, never had his sense for research stirred by the "exhumed" curios. He could easily have established the truth. However, like Hartmann, Franko doubtless believed in the artistic integrity of Kreisler. That violinist has given many of his friends and admirers a surprise hardly likely to raise him higher in their esteem.

* * *

As for me, nothing further would surprise me in the line of disguised compositions. There were the famous Paderewski Prize-Hector Berlioz-John Rice affair; the Schubert Prize-Atterberg symphony joke; the Saint-Saëns piano sonata played in New York by an English pianist (still living) as his own; "Dvorsky's" works which turned out to be by Josef Hofmann. In the last-named instance, however, the actuating motive had modesty as its basis and no injustice resulted, for "Dvorsky" was a purely fictitious personage.

It only remains now for the revelation to be made that Schumann never discovered the long unknown C major symphony by Schubert, but wrote it himself; that the unfamiliar Haydn symphony conducted early this season in New York by Werner Janssen, in reality comes from the latter's pen; and that Sam Franko is the creator and not the arranger of the resuscitated overture by Sacchini (Oedipe à Colone) heard on a Philharmonic Orchestra program at Carnegie Hall a few evenings ago.

* * *

Maybe Kreisler took his cue from Mendelssohn. In 1821, that twelve-year-old lad visited Goethe who asked him to perform a Bach fugue. In the middle of the piece, little Mendelssohn's memory failed him but not his inventiveness. He at once extemporized a new development to replace the forgotten one.

As Goethe did not know the difference, our modern listeners may feel consoled for having been hoodwinked with Kreisleriana in place of classics.

* * *

In the world of painting, an artist who imitates and sells works by the masters, faces prosecution and imprisonment when the deception is discovered.

* * *

If the Kreisler "confession" was planned to be a publicity stunt, it reflects exceedingly poor taste and might have a result opposite to the one intended. The joke may turn out to be on the gentleman who practised it.

* * *

A friend of Joseph Szigeti is in receipt of a letter from the violin master, who writes in part, as quoted herewith:

". . . since leaving the United States hardly a month has passed and still: what variety crammed into such a short time!

"It is this diversity that makes European concert touring so thrilling even after so many years of it! In Vienna: Alban Berg listens to my program from the first number till the last encore; in Paris, Dantry, said to be France's coming "strong man" (dictator, some say!) in a box at my concert.

"In Florence: concert at the Palazzo Pitti with the priceless sixteenth century Gobelins looking down on me and with Hans von Bülow's and Cosima's daughter, Countess Gravina von Bülow, coming in to congratulate me. . . .

"In Cremona (where they are eagerly anticipating Heifetz in April): Dr. Mario Stradivari and Dr. Italo Stradivari (descendants of "Strad") in the audience!

"The venerable Concert Hall of the Liceo in Bologna where the child Mozart concertized and where Busoni had been director for a few years. (He used to tell me in self-mockery that the greatest achievement of his directorate was . . . the modernized plumbing which he had installed. . . .)

"And how many quaint touches everywhere: in Genoa a baroque church which has become a garage. . . . Then Luxemburg (capital of the tiny Grand-Duchy) which boasts one of the most powerful broadcasting stations with quite an exceptional concert list (Cortot, Horowitz, Thibaud, Piatigorsky, Huberman, Feuermann, etc., this season). . . . The studio built on the ruins of the impregnable medieval fortifications, the rocks still undermined by over twenty miles of subterranean passages. . . . And one constantly bumps into one of the 300 soldiers which the Grand Duchess Charlotte calls her own, carrying their guns on their shoulders, gravely walking in twos, or rushing back to the barracks at the stroke of ten o'clock and to the sound of the bugle. . . . The coming month of February in England and Holland will be less 'picturesque' of course, but then in March I have Egypt, Palestine and Syria to look forward to."

* * *

William S. Brady telephoned to call attention to a misstatement in Variations of February 2: "Mme. Berta Morena was a member of the Metropolitan from 1908-1913 and has not sung there since."

"She sang Brünnhilde at a Götterdämmerung performance in the Metropolitan in 1924," Mr. Brady rightly informs the misstater, "and was reëngaged for the following season but because of ill health had to decline, and has not again appeared in New York."

As a matter of fact, Mme. Morena's earliest season at the Metropolitan was 1906-07. Thereafter she sang there regularly every winter until 1911-12.

* * *

In the New York Times, February 3, there was a picture of Mischa Elman, subcaptioned: "Mischa Elman, Violinist, Who Will Be Held Saturday Afternoon At Carnegie Hall." E. H. asks: "Held for what?"

* * *

Piatigorsky tells a comical story about his appearance with the Barcelona Orchestra, conducted by Pablo Casals. The Russian cellist was troubled by a severe cold but finished his concerto performance without mishap. Casals kissed him twice *coram publico*. Later he went to Piatigorsky's dressing room, repeated the osculation enthusiastically and hastily invited his colleague to luncheon for next day.

But let Piatigorsky go on with the story: "Before I could say a word, Casals had fled from the room. You can picture my plight. I hardly dared tell him to be sure and gargle and take some medicine for fear he would be angry at me for not preventing his advances. I remember turning to my valet in despair and saying, 'Poor Senor Casals. He will be a sick man tomorrow.'

"But the next day my valet awoke me to say that Casals was on the phone and wished to speak to me. My heart leapt with joy and I rushed to the phone. 'Good morning, senor,' I began, 'and how do you feel this morning?'"

"'Terrible,' was the reply; 'I hab a code id by head. A draft id de hall, prob'ly. Sorry I can't have you for ludch today."

* * *

"Couldn't one say?" asks M. B. H., "that for the average young violin concertizer, Life Begins At 8?"

* * *

Strange how often great men share the same birthday—Chopin and George Washington; Johann Strauss and Bizet; Mozart and Lalo; Babe Ruth and Leonard Liebling.

I hear that I was the subject of discussion at a recent gathering of Italian tonal colleagues. A mutual friend said that Berta Gerster-Gardini told him about it. As far as I can make out, I have grounds for a slander suit and if I can get evidence I shall institute it immediately.

"Berta said," my friend stated, "that somebody at the party inferred that your real name was Simon Boccanegra Snooper, but that you had discarded the Boccanegra because it was so indicative of the type of person you are. See here, old egg, you may not know what an insult that is because you learned your Italian by correspondence. But Boccanegra in Italian though literally translated 'black-mouthed' really means 'foul-mouthed.' How's that for calling you?"

* * *

I suppose I'm still living, but I don't quite know. Possibly the fact that I have so many bruises that whenever I pinch myself I can't feel anything, makes me think that I have passed on to another plane of existence where one can have no more fleshly emotions.

This all came about when I went to the performance at the Met. of Lady Macbeth of Mtsensk which the Cleveland Orchestra produced under the patronage of the League of Composers. During the first entr'acte, I got caught in a crush, the like of which I have never seen in any subway train, and I expect never to be the same again. With no exaggeration I can state that I have high-heel marks as far as the knee on both legs, and those pipe-stem appendages look exactly the way they used to after the hockey-puck had registered on them for a whole season. The colors range from blue circles to yellow half-moons delicately tinged with orange. No leopard ever had such beautiful spots.

Strangely enough, my eyes still seem to be unimpaired, and even on this night of physical demarcations they missed little. The crowd of notables present was bedizening.

It all started when I bumped into Ganna Walska wearing a diamond necklace of the largest stones I have ever seen off a Hindu idol. There is no other word than enormous for them and they'd make any automobile driver switch off his headlights when he saw Ganna coming. After that the show was nothing, even though I had the chance to tread on Igor Stravinsky's corns in the lounge, and distinguished Toscanini's black eyes peering from the shadows of a first tier box.

I spotted Carol Longone in velvet; Kathryn Schrafft in white satin; Eva Gauthier in an exotic printed gown; Elizabeth Armstrong, the virulent Time music critic; Dorle Jarmel, Marion Bauer, Colette D'Arville, Albert Spalding, Beryl Rubinstein, Edward Johnson, Ernest Schelling, Erno Rapee, Alexander Steinert, Mr. and Mrs. Olin Downes, Walter Golde, Gladys Axman and Bill, George Engles, Arthur Judson, Ethel Peyser, Mr. and Mrs. Lazare Saminsky, W. J. Henderson, Lawrence Gilman, Alexander Russell, Artur Bodanzky, Claire Reis, Frank Perkins, Vera Brodsky, Doris Doe, Mrs. Walter Damrosch . . . I could go on like this for hours. For if there is anyone you ever heard of in the musical world and he wasn't having to earn the rent that night, you can be sure he was hearing Lady Macbeth of Mtsensk.

As for me, I look at my legs, rub my hands together with a washing motion and murmur, "Out, damnéd spot."

* * *

Speaking of this Soviet opera, I have heard many comments about it, most of them unprintable. The slide trombone is acclaimed as the perfect tonal instrument to depict musically the adventures of Katerina, the heroine, and her lover. Said one wit, "And to think Wagner neglected the slide trombone and wrote his love scenes for strings."

I also overheard two women talking about the opera. One who had been present was telling her friend about it.

"Is it the same story as Shakespeare's Lady Macbeth?"

"Well, yes it is, but not *exactly*. There are more murders but not so many ghosts."

* * *

Walking down Broadway the other day I met a sandwich man wearing a sign which announced in bold lettering:

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Ho-ho-ho for the Well Dressed Man. No one need now be anything but the glass of fashion molded to a slim pocket.

* * *

Do you know, children, I'm tired? Any luncheon, as that I watched in a little French restaurant on Forty-sixth Street, which lasts from 12:30 until 5 p. m. needs more stamina than I have. That fair Scandinavian goddess Göta Ljungberg and her intimate guests, which included a music publisher, a magnate of the tonal world, a chap who is much too ubiquitous, a lady of musical parts and another charming woman who is a friend to all indigent musicians, enjoyed themselves so much I couldn't get my customary *siesta* with my head on the table.

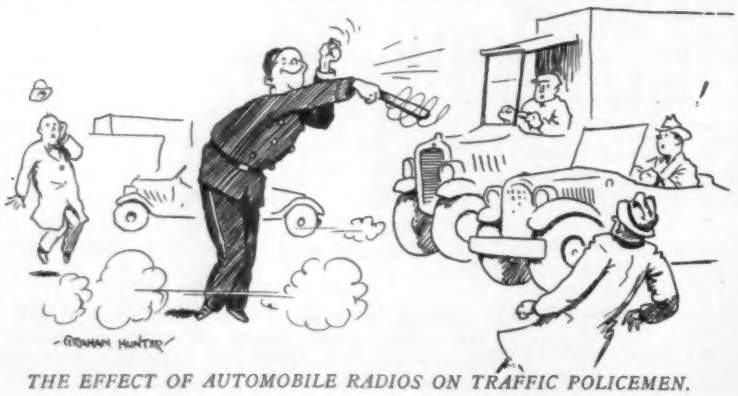
* * *

Mrs. Eugene Meyer, the chairman of the Westchester County Recreation Committee, is telling an amusing story about Ruth Slenczynski, child pianist, whom she entertained at luncheon recently in her Washington, D. C., home. Mrs. Meyer's young daughter Ruth had asked several friends to meet little Ruth and all of them wanted the youngster to play the piano for them, but suggested it might be better after lunch.

Ruth asked what they were going to have to eat and the menu was recited. It ended with ice cream covered with plenty of thick chocolate sauce. She considered the matter seriously for about a minute and finally said, "I think I'd better play now. I might be too full after lunch."

* * *

Walter Damrosch says on his invitations for a luncheon on February 22, "Even musicians should eat and drink. . . ." Why, Walter, I have seen musicians who give very *uneven* performances that need sustenance. In fact, most of them need it more than the chaps who are well-balanced. And why do you speak of eating in the same sentence with the pleasure of drinking?



THE EFFECT OF AUTOMOBILE RADIOS ON TRAFFIC POLICEMEN.

Foreign News in Brief

Grandjany and Kilenyi Give Musicale

PARIS.—The Countess de Behauge invited a large audience to her salon on January 26, to hear Marcel Grandjany, harpist, and Kilenyi, pianist.

Kilenyi was heard in compositions by Chopin, Liszt, Beethoven, Dohnanyi and others, and was warmly applauded for his interpretations. Mr. Grandjany performed works of various French composers as well as his own Concert Rhapsody and a Gretchaninoff sonata. Both artists were given a warm reception and had to play encores. I. S.

Ivor Newton's Appearances

LONDON.—Ivor Newton's schedule for January included appearances as accompanist for Elena Gerhardt's recital in Queens Hall; for Conchita Supervia's recitals in Florence and Nottingham; for the Royal Dublin Society in two Laelia Finneberg recitals; in the Payling Concert, Royal Albert Hall; Promenade Concert, Queens Hall; and for Max Rostal in his Wigmore Hall recital. R. P.

Brahms Songs Discovered

VIENNA.—Dr. Karl Geiringer, Viennese musical critic and musicologist, has discovered some lyrics which Brahms composed in 1873 to the Songs of Ophelia in Shakespeare's Hamlet. R. P.

Goering Reported Engaged to Singer

BERLIN.—General Goering, it is said, is soon to marry Emma Sonnemann, a German opera singer. R. P.

Valencia Orchestra Introduces Work

VALENCIA (SPAIN).—The local symphony orchestra, directed by J. Manuel Izquierdo, gave the first performance on December 1 of a concerto by Bacarisse. R. P.

Soviet Opera Has Première

SVERDLOVSK, RUSSIA.—The Lunatcharsky Theatre of this place has given the première of Orléna, an opera by Trambitzki. Both libretto and score were inspired by the local mining troubles of 1840. R. P.

I SEE THAT

Ninon Vallin and Claire Alcee were among the passengers leaving New York on February 2 by the SS. Champlain.

* * *

Mrs. H. H. A. Beach's new anthem, Hearken Unto Me was heard at St. Bartholomew's P. E. Church, New York, on January 13 (morning), and her Canticle of the Sun at the afternoon service of the same day.

* * *

Robert Goldsand, Viennese pianist, gave a recital on January 30 at the Rich Hall of Wesleyan University, Middletown, Conn. A day earlier he was presented by the Women's Club of Greenfield, Mass.

* * *

The Maganini Chamber Symphony (Quinto Maganini, conductor), will make its final New York appearance of the season at Town Hall on February 17.

* * *

Lois Bannerman, harpist, gave a recital at the Barbizon, New York, on January 29, playing original works and transcriptions. The Stringart Quartet completed their group of three concerts in the same hall on February 3. Lilian B. Barth managed both events.

* * *

Etta Beigel, pianist, pupil of Gustave L. Becker, performed works by Debussy and Chopin at the February 3 meeting of the Women's Philharmonic Society, Steinway Hall, New York. Mr. Becker will appear on February 17 before the Canadian Women's Poetry Club, Sibyl Bailies presenting his songs.

* * *

Haensel & Jones, managers of Grace Leslie, contralto, announce that the singer was heard on January 31 in Gardner, Mass., with the Gardner Choral Society in a program consisting of Grieg's Olaf Trygvason in which the artist sang as soloist, and a solo group of songs.

Vance Campbell, baritone, was at the piano for Dr. Howard Applegate's singing of Campbell songs on January 25, at the Camp Dudley Centennial, Hotel Pennsylvania, New York.

* * *

Helen Van Loon, soprano, winner of a Juilliard Scholarship, gave a recital at The Barbizon, New York, on January 14. Samuel Antek, violinist, pupil of Louis Persinger, and Reuven Kosakoff, pianist, student of Ernest Hutcheson, on January 15, offered a joint recital at The Barbizon. All three artists' programs were under the Lilian B. Barth management.

* * *

Clarence Dickinson gave an organ recital at St. Paul's Congregational Church, Nutley, N. J., on December 30. On a section of his program devoted to Christmas numbers, he played a Noel by Balbastre, which he discovered at the New York Public Library's exhibition of ancient manuscripts.

* * *

Boris Levenson's Hebrew Fantasy and Night in Bagdad are scheduled for performance by the Detroit Symphony Orchestra on February 12, and the same week Anastasia Rabinoff sings his Room of Dreams in New York.

* * *

Susan S. Boice's studio costume recital on January 27 had the following pupils participating: Lillian Green, Margaret McLaren, Vivian Block and Marie Doscon.

* * *

Luella Melius sang at the home of Mrs. James Roosevelt on February 10.

OBITUARY

Alice Esty

LONDON.—Alice Esty, soprano, who had sung with the Metropolitan Opera and at Covent Garden, died on February 1 in Farnham, Surrey, at the home of her husband, Alex Marsh, baritone. Mme. Esty, who was seventy-one years of age when she died, was a native of the United States. Her birthplace was Lowell, Mass. She studied in Boston, and her New York début was made in 1900 in the rôle of Juliet. She was one of the first to sing English translations of standard operas. She also created the rôle of Mimi in the first English production of La Boheme in Manchester, and took this part when the opera was given for the first time at Covent Garden. Her professional début was in Belfast, Ireland, during the last decade of the nineteenth century. In 1899 she was commanded to sing before Queen Victoria at Balmoral. R. P.

Richard Wetz

ERFURT, GERMANY.—Richard Wetz, German composer, died here at the age of sixty. He was born in Gleiwitz (Schlesien), February 26, 1875. He was a pupil of Apel and Richard Hofmann, at the Leipsic Conservatory, and finished his studies in Munich, under Thuille. During his career he held various conducting positions, making a reputation as a Liszt and Bruckner specialist. From 1916 to 1920 he was professor of composition and theory at the State Music School, Weimar. He was also a member of the Prussian Fine Arts Academy. His catalogue of published works includes operas, symphonies, chamber music, choruses, and over one hundred Lieder. R. P.

Valérien Svetloff

PARIS.—Valérien Svetloff, critic of the dance, and one of pre-war Russia's most popular writers, died in the American Hospital, at Neuilly, January 18, 1935. Svetloff was born at St. Petersburg in 1862. He was editor-in-chief of Niva, the most influential Russian newspaper. He also did dance criticism and in 1906 published a collection of his articles on the ballet, under the title of Terpsichore. In 1911, collaborating with Leon Bakst, he published his famous book, The Contemporary Ballet. Since the Revolution he had lived in France. He left an unfinished historical work on the Russian ballet: From Petipa to Our Time. I. S.

John Henry Whitley

LONDON.—John Henry Whitley, chairman of the British Broadcasting Company, died on February 3. Mr. Whitley was former Speaker of the House of Commons and had been active in the adjustment of industrial and labor problems. When he retired as Speaker, he broke a precedent of 120 years by declining a peerage. R. P.

Musicales

Dessoff Choirs Heard in Tenth Anniversary Musicale

On January 30 The Dessoff Choirs entertained their supporting members at a tenth anniversary musicale at the New York home of Mrs. Walter W. Naumburg. Margarete Dessoff, conductor of the choirs, was the honor guest. Angela Diller gave an introductory talk about Mme. Dessoff and her work in this country. Miss Diller was responsible for the founding of this organization, and the name of the first unit of the Dessoff Choirs, the Adesdi Chorus, was made from the names of Miss Diller and Mme. Dessoff. Miss Diller was followed on the program by the Ionian Quartet. Three of the members have worked with Mme. Dessoff and they sang a group of five well selected and varied numbers as a token of appreciation of their association with her.

Winifred Cecil, who was once in Mme. Dessoff's classes at the Institute of Musical Art and a member of the Dessoff Choirs, sang two Bach arias, accompanied on the flute by Dr. Carleton Sprague Smith. Miss Cecil also sang three other numbers and was requested to sing a song by Joseph Marx. Benjamin King played her accompaniments. The program closed with Mme. Dessoff conducting the Vecchi Singers in one of the three madrigals composed by Dr. Hans Weisse which they are singing in their March concert; also, three madrigals by Hans Leo Hassler. K. B.

* * *

Mendelssohn Glee Club Concert

The Mendelssohn Glee Club (fifty men singers), once conducted by Frank Damrosch and Edward MacDowell, gave the second concert of their sixty-ninth season at the Waldorf-Astoria ballroom, New York, on February 5, under the baton of Cesare Sodero.

Beginning with their song of greeting, sung unaccompanied behind the lowered curtain, short choruses by Wagner, Schumann and Kramer followed. There was considerable tonal variety in these offerings, with especially beautiful piano accompaniment played by Francis Moore in To the Sea. Vilanella (diLasso) an echo song, was repeated, and the humorous Mr. Alphabet (Forsythe) was liked; a high B flat at the close came out with power. Later the club offered songs by Mendelssohn, Clarence Dickinson's arrangement of Tschaikowsky's Legend of the Christ Child, and Lullaby (Brahms), in all of which there was wide variety, covering delicacy and vigor of expression, as produced under Mr. Sodero's conducting.

The artistic collaboration of Francis Moore and Harry Gilbert in two-piano works afforded further variety, their items covering works ranging from Beethoven's Turkish March to Seeboeck's Antique Menuet and modern Spanish dances. They furnished the appeal of novelty as combined soloists, along with highly perfected and refined piano performance. As an encore they played Schubert's Moment Musical, when further recalls followed for both artists. F. W. R.

* * *

Phyllis Kraeuter Plays for the MacDowell Club

Phyllis Kraeuter, cellist, gave a program before the MacDowell Club of New York on February 3. Her sister, Leonora Kraeuter, was at the piano. The cellist played pieces by Bach, Schumann, Cassado, Debussy and Popper and Boccherini's concerto in B flat. She has extensive tonal and expressive resource, which she brought into full play in this recital. Her technic is smooth and unobtrusive. There was a large and enthusiastic audience. The applause was loud and demanded many recalls. R. S.

* * *

Russel Wragg, Faith Vilas and Ann Turner in Poetry Event

Faith Vilas, poet-reader, and Russel Wragg, composer-pianist, assisted by Ann Turner, soprano, were presented in an afternoon of poetry and music at the New York residence of Mrs. John Henry Hammond on February 6. Most of the numbers were readings of her own poetry by Mrs. Vilas, with piano setting composed and played by Mr. Wragg. The latter made one solo appearance, offering his own Three Etudes and Agitato Moderno and an encore, and Miss Turner sang his Three Lullabies, to the composer's accompaniment. Mrs. Vilas gave readings alone from Roads of Earth, but all the other numbers were joint performances. Among the most striking of these were Sea Harvest, Swinging in the Oak, Deserted Garden and Jack Jouette. The poem Isadora Dances Again was the only one whose musical background was not by Mr. Wragg. This was recited to a Brahms waltz, and dealt with the first public recital of Isadora Duncan after the tragic death of her children.

The literary and dramatic talents of Mrs. Vilas and the atmospheric tonal frames provided for her word pictures by Mr. Wragg made for an afternoon of keen æsthetic enjoyment. The large and distinguished audience applauded with warmth. M.L.S.

* * *

Westlake Fortnightly Program

The February 6 Fortnightly Musicale, under Dr. A. Verne Westlake's direction, took place at Aeolian Hall, New York, before the usual crowded auditorium. Ralph Douglas, organist, performed pieces by Bernard and Merkel, following which Harold Dicterow, violinist, with Diana Graff at the piano, was heard in works by Sarasate, Kreisler and Hubay. He played with brilliant tone and well developed technical facility. Alejandro Rosas, baritone (Pauline Elliott, accompanist) showed high vocal quality in songs by Saloma, MacDowell and Grever; he was later heard in Requiem (Homer), Eso es Mentiro (Grever) and the aria, Largo al Factotum (Rossini). In the last-named number he was especially effective. Eva Lynne Booth, pianist (Dr. Westlake studio) gave an artistic performance of works by Debussy. She merited the applause showered on her, for she has interpretative understanding and technical facility. F. W. R.

* * *

Civic Orchestra Appearances

Three concerts conducted by Eugene Plotnikoff, given by the New York Civic Orchestra of 100 players, took place at the American Museum, George Washington High School and City College, New York, on February 6, 8 and 10. Goldmark's overture, Italy, introduced each program, followed by Robert Rudie, fourteen-year-old violinist, and the orchestra in Chausson's Poème. The youth showed himself singularly gifted, confirming the impression by his delightful playing of Saint-Saëns' Rondo Capriccioso; many recalls were his portion. The polka and fugue from Schwanda (Weinberger) and ballet music from Henry VIII (Saint-Saëns) concluded the program. Audiences at these concerts are particularly attentive and Mr. Plotnikoff, as usual, received much applause at his appearance. F. W. R.

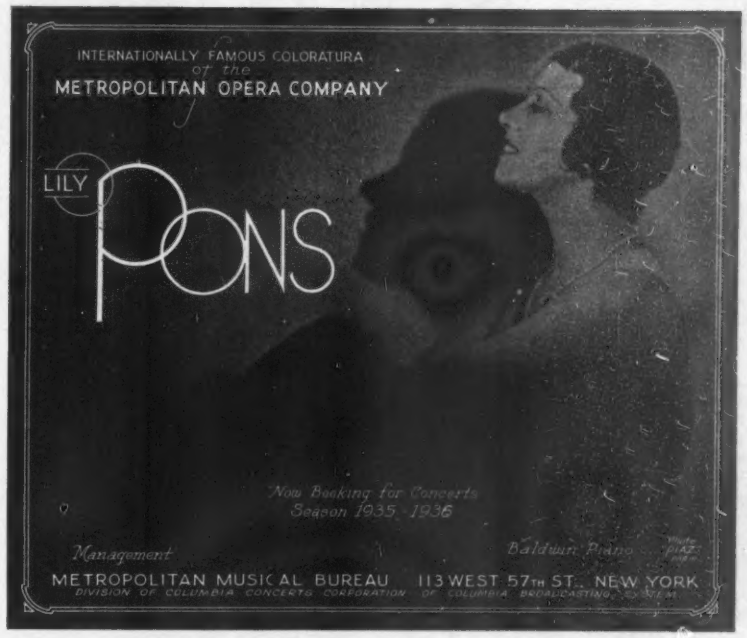
* * *

Ralph Kirkpatrick Gives Lecture-Recital on Early Music

Ralph Kirkpatrick, harpsichordist and clavichordist, lectured on Spanish, English and Flemish Keyboard Music of the seventeenth and eighteenth centuries, on February 6, at the New Music School and Dalcroze Institute, New York. This was the second in a series of ten lectures on early keyboard music and its interpretation. Mr. Kirkpatrick explained the style of the music he played and other features surprising in music of such early origin. He also made plain the difference between the first Spanish, English and Flemish manifestations of the keyboard art. He spoke of the gradual adoption of coloration, and the development of sensitivity in keyboard style. He differentiated between the treatment of dance music, church music and the contrapuntal forms, such as secular songs. He mentioned the various styles of music and played excerpts on the harpsichord. Following the recital many members of the audience gathered around the instrument and he explained its mechanism and application, and answered the questions of his listeners. F. B.

Heads of Women's Fraternities Hold Meeting in New York

On February 1 four presidents of national fraternities for women met at the George Washington Hotel, New York. Fraternity problems were discussed, and a council was formed which will be known as the Woman's Music Panhellenic Council. Those present were Mrs. Bertha M. King, national president of Mu Phi Epsilon; Mrs. Alma K. Wright, national president of Delta Omicron; Mrs. Dorothy Barnes Stevenson, national president of Phi Beta; and Miss Gertrude Evans, national president of Sigma Alpha Iota. Mrs. Kidd of Mu Phi Epsilon and Mrs. Marion Sauer of Sigma Alpha Iota also were in attendance.



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METROPOLITAN OPERA

DIE MEISTERSINGER, FEBRUARY 4

The premier performance of Die Meistersinger this season brought Paul Althouse singing the rôle of Walther for the first time. Mr. Althouse gave the part a characterization that had dignity and assurance; it was admirably conceived and beautifully sung. The resonant baritone quality in Mr. Althouse's fine tenor voice gave that weight to this part which is often sung too lightly. Because of the complicated orchestration of the magnificent score, Walther needs to have tonal volume that he may be heard at all times above the accompaniment. Mr. Althouse has this ability.

Eva was sung by Maria Müller. Her impersonation had the spontaneity of youth and the vocal freshness of a young maiden. She was in splendid voice; absolutely on pitch and delivered her song with keen musicianship. Friedrich Schorr (Hans Sachs) was eloquent in this rôle, one of the finest of his repertoire; Gustav Schützendorf, again the familiar clown Beckmesser, amused the large audience excessively by his antics and humor of vocalization; Doris Doe was the charming Magdalene, singing with brilliance and acting the part with more freedom than ever before; Hans Clemens (David) offered an interpretation that showed his rare ability both as actor and singer—that skill which enables him to play a young playful lad of eighteen as well as an old man.

All others of the large cast, which counted as members Ludwig Hofmann, Arnold Gabor, Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe, Arthur Anderson and George Cehanovsky, ably performed their duties.

Artur Bodanzky's orchestra played the gorgeous score magnificently, but often too noisily and too fast. Much of the light scintillancy of the elaborate tonal embroideries of Wagner's work were lost because Mr. Bodanzky directed with too heavy a hand.

TRISTAN UND ISOLDE, FEBRUARY 6

The finest Isolde this reviewer has ever heard sang at the Metropolitan in this performance of the supreme Wagnerian music-drama. She was and is Kirsten Flagstad, the new Norwegian soprano who made her sensational début as Sieglinde last week. And her Isolde was even more electrifying. The packed audience greeted her with cheers; applause, even more riotous than customary, called her before the golden curtains so many times that it was impossible to count them.

It was the greatest triumph of any artist seen for many years, and won absolutely on merit. For Kirsten Flagstad is probably the most eloquent Wagnerian soprano of this era. Her voice is equal to every demand put upon it. She sings with an accuracy that is phenomenal (there was not one note during her entire performance that deviated from pitch in the minutest degree); she has that interpretative facility which is associated with only the truly great; she has musicianship that is comparable with the most eminent of the greatest singers.

Lauritz Melchior, the Tristan, was fired to new heights by Mme. Flagstad. Known for his amazing skill and artistry, this superlative Wagnerian tenor surpassed any performance he has given in New York. Tristan, the hero of legend, lived again as Melchior depicted him.

So also were the other illustrious members of the cast, Maria Olszewska (Brangäne), Ludwig Hofmann (King Marke), Friedrich Schorr (Kurvenal), Arnold Gabor (Melot), James Wolfe (The Steersman) and Hans Clemens in the dual parts of A Shepherd and A Sailor's Voice. Artur Bodanzky conducted the score with inspiration. It was the best reading of his career.

Though you may have to beg, borrow or steal the price of a ticket, do not miss any performance of Tristan und Isolde when Kirsten Flagstad is the fabled heroine and Lauritz Melchior the legendary lover. This production can never be forgotten by anyone who was present.

LA BOHEME, FEBRUARY 7

A change of opera owing to indispositions brought a third hearing of Puccini's La Boheme. Queena Mario sang Mimi again and Lawrence Tibbett appeared as Marcello for the first time this season. Miss Mario presents a winsome and appealing figure as the Parisian flower-maker. Her singing was of clear and beguiling tonal quality. There was especial pathos in her portrayal of the final act. Mr. Tibbett was outstanding for the aristocracy of style which he brought to the rôle of the painter. His singing of the familiar music was marked by substantial and well modulated tone, and his conception of the part had the necessary joviality and *esprit*. Nino Martini repeated his buoyant and youthfully charming characterization of the poet and won warm ovations after his Racconto and other airs. Helen Gleason's is a hoydenish and somewhat shrill Musetta, youthful and physically alluring. Other rôles were assigned to Messrs. Picco, Ananian, Altglass, Malatesta and Coscia. The principal artists enjoyed numerous enthusiastic curtain calls. The chorus, as trained by Setti, contributed its bit to the second and third acts most successfully. Vincenzo Bellezza conducted with routined skill. Desire Defrere had charge of the stage.

DAS RHEINGOLD, FEBRUARY 8 (MATINEE)

The first and only performance of this prologue to Der Ring des Nibelungen took place on Friday afternoon. This great opus, the *rustoff* of the entire trilogy of the Wagnerian music-dramas, was presented with a magnificence that held the intense attention of the packed audience for two hours and fifteen minutes without interruption.

The cast was an exceptionally fine one and under the masterly direction of Artur Bodanzky the score was sounded with eloquence. Friedrich Schorr was the warm-voiced Wotan, a god of dignity and benignity. Gertrude Kappel sang splendidly as Fricka and was ably seconded by Dorothee Manski in the rôle of Freia. Maria Olszewska interpreted Erda, and Gustav Schützendorf offered a superb presentation of the evil thieving Alberich, as did Marek Windheim of the dwarf, Mime.

The two giants, Fasolt and Fafner, were thunderously portrayed by Emanuel List and James Wolfe in such a manner as to make even Samuel Chotzinoff's young son, who sat in front of us, shiver with excitement. Editha Fleischer, Irra Petina and Doris Doe, the three Rhine Maidens, Woglinde, Wellgunde and Flosshilde, sang their solo parts with clarity and accurate vocal blendings in their trios. Arnold Gabor and Alfio Tedesco filled the small rôles of Donner and Froh.

But it was to Hans Clemens, the distinguished Loge, that honors of the afternoon go. Das Rheingold was carried to success on his capable shoulders and from all points of subtle interpretation of the plotting God of Fire to vocal amplitude of resonance and beauty, Mr. Clemens was outstanding. His make-up was completely that of the designing nature of the character he portrayed and his acting had that graceful fluency so necessary for the creation of this difficult Wagnerian figure.

Mr. Clemens in addition to many recalls with the other artists of the assemblage was forced by the audience to make a solo appearance at the end of the production.

RIGOLETTO, FEBRUARY 8

Replacing Mary Moore, the American soprano who was prevented from making her début because of laryngitis, Lily Pons headed the cast for the third performance of the Verdi work. The opera's opening was moved forward to eight o'clock to enable the French soprano to attend a musicale and supper in her honor after the performance. Miss Pons was in good voice and gave her usual appealing performance as the daughter of the jester. She had an ovation after Caro Nome and enjoyed many tributes elsewhere throughout the work. Nino Martini again impersonated a debonair Duke, singing his music with accurate intonation and pleasing tone. He won particular applause for his singing of La Donne è Mobile. Giuseppe De Luca repeated his beautifully sung and highly effective character portrayal of the title rôle. Gladys Swarthout was a warm-toned and attractive Maddalena. The cast included also Alfredo Gandolfi, a vital and dramatic Monterone, and Virgilio Lazzari, a sinister Sparafucile. Vincenzo Bellezza conducted.

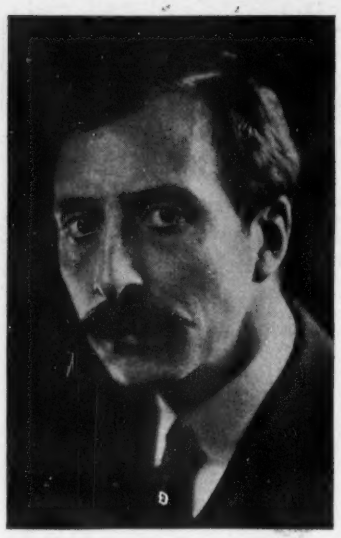
DON GIOVANNI, FEBRUARY 9 (MATINEE)

The final hearing of Mozart's Don Giovanni for this season brought a familiar cast with but one exception: Tito Schipa, making his initial appearance for 1934-35, was the Don Ottavio. The Italian tenor returns in excellent voice and his singing was of such a meritorious calibre as to warrant his sharing in the series of ovations tendered the artists.

Rosa Ponselle did beautiful singing during the afternoon and was acclaimed. Others catching the favor of the large audience included: Maria Müller and Editha Fleischer, also Messrs. Pinza, Lazzari and D'Angelo. Ettore Panizza conducted a highly musical orchestral reading.

AIDA, FEBRUARY 9

A full house, a performance of vividness and scenic splendor, with a repetition of the opening cast, made this third hearing of Aida an unusually brilliant evening. Elisabeth Rethberg and Maria Olszewska sang the opposing rôles of Aida and Amneris, the former upholding her splendid reputation as a magnificent singer. Arthur Anderson sang The King well; Giovanni Martinelli's vigor and lusty singing brought him approbation; Leon Rothier as Ramfis and Lawrence Tibbett as Amonasro interpreted their rôles with naturalness and offered vivid portrayals. Giordano Paltrinieri and Lillian Clark, as Messenger and Priestess, completed the cast. Conductor Panizza guided the production with the ability born of experience.



ERNEST SCHELLING

will be guest conductor of the Los Angeles Philharmonic Orchestra for three concerts, two in the regular series on March 23 and 30, and on the latter date, a Young People's Concert as well in the afternoon before the usual evening performance. Mr. Schelling is to be heard in a dual capacity in the two regular concerts, as conductor and pianist in the Chopin D minor concerto. His program includes Griffes' Kubla Khan and a new suite from the opera Goyescas of Granados which Mr. Schelling himself has arranged from notes left by the composer.

SUNDAY NIGHT CONCERT, FEBRUARY 10

The special concert of the week brought a galaxy of soloists: Maria Müller, Myrtle Leonard, Helen Gleason, Margaret Halstead, Dorothea Flexer, Paul Althouse, Frederick Jagel, Armando Borgioli and Virgilio Lazzari. Mme. Müller was completely mistress of her glorious voice and charmed her hearers with the Dich teure Halle aria from Tannhäuser and in the duet from Act I of Madam Butterfly, sung with Mr. Jagel. Miss Leonard was heard early in the evening, also with Mr. Jagel, in the duet from Act II of La Gioconda, in which opera she scored so successfully at her début with the company in Brooklyn on January 8. Her tones are luscious and well rounded and her voice is colorful throughout its entire range. She was greeted with appreciation and approval and welcomed back again for the Ah, mon Fils aria from Meyerbeer's Le Prophete later in the program. Mr. Jagel excellently partnered both Mme. Müller and Miss Leonard and made of the aria Fantaisie ou Divin Mensonge (Lakmé) a thing of appealing tonal beauty. Mr. Althouse's singing of Siegfried's Sword Song was so gripping that the audience was disappointed that it constituted Mr. Althouse's only contribution to the concert. Wilfred Pelletier conducted the orchestral accompaniment and also the Egmont Overture (Beethoven) and Die Verkaufte Braut Overture (Smetana).

Fifth Soiree at Dornay-Culp Studios

A large and responsive audience attended the fifth Soiree Intime at the Dornay-Culp Studios, New York, on February 8. The program was an operatic one. Elda Vettori, soprano of the Metropolitan Opera, Lydia van Gilder, contralto, and Jan van Bommel, baritone, were the guest artists. Miss Vettori displayed fine vocal and histrionic talents in duets from La Boheme and Cavalleria Rusticana, which she sang and acted with Louis Dornay, dramatic tenor, as her partner. Miss van Gilder and Mr. van Bommel were warmly applauded for their performance of arias and ensembles from Hérodiade, Jeanne d'Arc and Samson and Delilah. William J. Erb, Martha Zaitlin, Dorothy Kirsten and Hope Kappes, artist-pupils from the Dornay-Culp Studios, showed exceptional vocal talent and promise in their operatic contributions. Betsy Culp again played the accompaniments in her usual musicianly style. G. N.

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Buffalo Orchestra Patrons Sponsor Plans for Permanent Support of Music

Lhevinne, Menuhin, Salmond, Roland Hayes and Vienna Choir Boys among Visitors in Recitals—Chamber and Club Programs Presented

BUFFALO, N. Y.—Plans are being made for the permanent support of the Buffalo Philharmonic Orchestra, and for the continuance of these symphony and semi-popular programs. At a recent concert Henry Hadley made a favorable impression as guest conductor, and Sigismond Stojowski, pianist, was guest soloist on Polish Night.

MENUHIN AND VIENNA CHOIR BOYS CHARM

Zorah B. Berry presented to Buffalo two musical treats in the concerts given by Menuhin and the Vienna Choir Boys. The youthful Menuhin dazzled and bewildered his large audience with his artistry, technic and musicianship, combining all violinistic virtues. He was recalled repeatedly, granting a number of encores. Marcel Gazelle proved an adequate accompanist.

The Vienna boy singers (musical director, Georg Gruber, with Rector Josef Schmitt, dean) again afforded Buffalo the opportunity to hear beautiful concerted numbers, sacred and secular, unique songs in English and a Schubert operetta. The boys portrayed this last item with dramatic ability. The appreciative audience, loath to let them go, demanded many encores.

LHEVINNE THRILLS LISTENERS

Josef Lhevinne, superb pianist, created a sensation in his program for the evening concert of the Chromatic Club. His is an amazing technic, and his interpretations are individualistic. This was the last concert in the evening series of the Chromatic Club (R. Leon Trick, chairman).

SALMOND AND ANGELL IN SONATAS

Felix Salmond, cellist, and Ralph Angell, pianist, gave an enjoyable program of sonatas by Corelli, Brahms, Beethoven and Saint-Saëns at the third recital in the Buffalo Symphony Series. For their artistic sympathy and unanimity of utterance the audience showed its appreciation.

Bessie Bellanca, who introduced Roland Hayes, Negro tenor, to Buffalo some years ago, brought him again recently in a recital. Percival Parham was the accompanist.

OTHER MUSIC EVENTS

The Sunday Evening Ensemble, given in the home of Mrs. Laurence D. Rumsey, was of unusual interest, the entire musicale being given by Lillian Hawley Gerhart and her son Livingston, of New York, in a program of two-piano music. Welcomed heartily for their exceptionally fine playing, they were obliged to grant many encores. This was their second Buffalo engagement.

A recent Chromatic Club musicale was presented by four members as soloists, giving a varied, enjoyable program. Mildred Kelling, pianist, pleased by her musicianship and refined style in the Bach-Hughes, Schubert, Schumann and Niemann numbers, responding to applause with a Spanish selection. Eva Rautenberg, pianist, and Helen Eastman, violinist, known for their excellence of solo and concerted work, gave an outstanding artistic presentation of the César Franck sonata in A major. Miss Rautenberg also acted capably as an accompanist for Richard Siebold, who sang an interesting group of baritone solos in German, French and English, adding an encore. The students' program of the Chromatic Club enlisted twelve performers. Outstanding among them, as advanced members, were Margaret Kittinger, pianist (pupil of Jane McLeod), Louise Anthes Owens, soprano (student of Marvin Burr), and the boy violinist Walter Hagen (taught by his father, Hans Hagen). Pupils of the Misses Halliday, Kowalsko and Workman, Mmes. Stranahan, Ihde and Storck, all acquitted themselves creditably.

JUILLIARD PIANO RECITAL

At the first Juilliard piano recital in Denton Hall the pupils participating represented the following teachers: Henry Hoffman, Elsie Stein, Mrs. Grodzinsky, Muriel Halliday, Mrs. Schellenberg, Olive Frost, Mrs. Fitzgerald, Sister Imelda, Jane McLeod and Mrs. Davidson. Sascha Gorodnitzki of the Juilliard School was present as a guest artist.

The Buffalo Choral Club extended invitations to an informal musicale at the home of Mr. and Mrs. Matthew Kloepfer. Those participating were Dorothea Jump in cello solos, accompanied by Peggy Miller; William Miles Thomas, bass, with Bess Maasen, accompanist; Rebecca Gould, contralto, with Elizabeth Rappalye at the piano; Lillian Veatch Evens in a group of Negro spirituals, accompanied by Mrs. Maasen, and Mrs. Reed, pianist, in a modernistic group.

The Beaux Arts Ball held here recently contained items of musical, dramatic and artistic interest. Alex Levy was general chairman, Arthur Kowalsky, Charles Rohrbach, Volney Richardson and George Diestel were co-chairmen, and Jane Keeler, Paul Whiteman, Gordon Washburn, Lou Breese, judges of prize awards. A fine orchestra under Herbert Straub and feature entertainers performed, and a large crowd was in attendance. The purpose of the event was the establishment of a home for the Buffalo Society of Artists. It was financially successful.

L. H. M.

Lady Macbeth of Mtsensk In New York Premiere

(*Continued from page* 5)

long opera is the fourth, in which the tragic atmosphere of the group of prisoners on their way to Siberia is expressed in a magnificent manner by orchestral, choral and solo writing of great beauty. Were it not that there is a strong flavoring of Moussorgsky in this, the music might be called that of a new composer who has been touched by genius.

The most original qualities of Shotakovitch are discernible in such an excerpt as the music of the dance for three drunken peasants, in Act III. The pace of this and the excitement this arouses so fired the packed audience that it burst into cheers at its conclusion. It was not, however, because the music was great, but because the emotional stimulus of such music would arouse such a reaction in any crowd.

STRIKING CONTRASTS IN SCORING

The orchestration of Lady Macbeth is thin to a perilous degree in certain spots, but again scored for a full orchestra with additional brass instruments. It is often so noisy, so full of harsh and vulgar crudities of sound that the ears cannot hear it with equanimity. There is always a quality of theatricalism in the writing, much of it completely inappropriate to grand opera, degenerating as it does to the popular and operetta fields.

Shostakovitch has attempted to emulate Alban Berg's Wozzeck with much less success by writing a fugue, a passacaglia and other musical patterns in the orchestral accompaniment.

This music, by turns melodic, cacophonic, sentimental and melodramatic, is extremely difficult vocally. The extraordinary facility with which all the artists sang it deserves the highest commendation.

RODZINSKI CONDUCTS WITH MASTERY

Artur Rodzinski conducted this amazing score with supreme artistry. It is doubtful whether there has been a greater conductorial task set for any leader than that which was asked of Mr. Rodzinski. He was in complete sympathy with the score and gave it an incomparably fine presentation. His men of the Cleveland Orchestra performed it with skill of the highest kind. Certainly the opera had received many rehearsals over a long period, for it was presented with a careful attention to all details of production.

STAGING OF VARIABLE APTNESS

While musically the production was better than adequate, theatrically there was room for improvement. The choice of set (designed by Richard Rychtarik), a house with the front removed for the benefit of the spectator, making possible the portrayal of living-room, bedroom, and courtyard activities simultaneously or successively, resulted in so overcrowding the stage that each separate unit was inadequate. With some consideration, since observation shows how seldom is the whole set used, it might be possible to concentrate activity and enlarge the background against which the participants have to work. The unsatisfactory courtyard scene dealing with the rolling of the cook in a barrel which is the moment precipitating the catastrophic series of events would be greatly enhanced by additional space for its presentation. The bedroom activities, so graphically set forth in both action and music, might benefit by the substitution of a life-sized bed. After all the principals are husky creatures and an audience holding its breath lest the properties collapse cannot give its whole mind to what is happening before its eyes. The truth of this contention may be seen in the last act, where the whole stage is used with greatly enhanced effectiveness.

SATIRICAL AND TRAGIC SCENES INCONGRUOUS

The ineptness of introducing a burlesque Chauve Souris number strongly suggestive of the March of the Wooden Soldiers into this realistic production hardly needs argument. The use of comic relief in tragedy is as old as Shakespeare and is good theatre. But the material holds sufficient suggestion of genuine, laughter-provoking incident to make quite unnecessary a resort to stylized satire, wholly unkeyed to the treatment of the other scenes.

Too, the constant use of candles and matches, while called forth no doubt in the name of naturalness could but make those of the audience keyed to fire hazard somewhat nervous.

CAST PERFORMS CREDITABLY

Anna Leskaya, Yasha Davidoff, Ivan Velikanoff and Ivan Ivantzoff, as well as all the principals of the large cast, acquitted themselves with vocal and histrionic distinction. Their acting was always completely natural and had nothing of the artificial posturings which we have come to expect from operatic artists. Because of this natural manner, the dramatic development of the theatric story had true expression. Mme. Leskaya in particular sang eloquently, accurately and with splendid musicianship. The chorus sang with tonal beauty and precision.

The packed audience, one of the most brilliant the Metropolitan Opera House has held for a long time, greeted the production with enthusiasm upon occasions, and recalled the artists before the curtains during the entr'actes.

Maria Koussevitzky Soloist with Sevitzky February 17

Maria Koussevitzky will be soloist with Fabien Sevitzky's Peoples Symphony Orchestra of Boston on February 17, singing the Air de Lia in Debussy's opera, L'Enfant Prodigue. Mme. Koussevitzky brings to her performance experience gained in many capitals of Europe, as well as in this country. She knows six languages, and sings in all of them; she has studied in Russia, Italy and Germany; has sung in recital and opera; Mexico City has heard her, as well as Philadelphia, Detroit and New York. Wife of Sevitzky, the conductor, she is the daughter of a distinguished physician of Warsaw, who was a general in the Russian Army when Poland belonged to Russia. Her lyric-dramatic soprano has been heard in opera in Russia and Poland, and she has sung with many major orchestras of this country and with leading opera companies.

Sevitzky opens his eighth concert with the Roman Carnival of Berlioz, continuing with Roger Sessions' music to Andreev's drama, The Black Maskers. After the Debussy number comes the symphony No. 1 of Kalinnikoff, Russian composer.

Mana-Zucca's I Love Life Popular

Mana-Zucca's song, I Love Life, continues to be heard frequently on the air. Recently it had over forty broadcasts in one week. A chorus of seventy-five voices singing this number won the contest on the Feenamint Hour, and in San Diego, Cal., an ensemble of 150 voices won the amateur contest with this composition. I Love Life is in the active repertoires of Grete Stuckgold, John Charles Thomas, Countess Olga Albani, Armand Giraud, Franz Imhod and Leon Sparks.

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A New Deal for the American Musician

(*Continued from page 6*)

own artists and show them every consideration and honor. We in this country do little to further the aims of our most ambitious and most gifted young people, who are languishing for opportunities to distinguish themselves. And yet the "protection of infant industries" has been one of our dearest slogans. Any musical patriot must be roused to indignation when realizing how America is being bled continually by foreign artists, while our own musicians are allowed to starve (both spiritually, for the lack of the proper environment in which to develop, and physically) for want of the means of livelihood.

Other Means to an End

It is obvious that it must be some time before we could run all-American opera houses, but we owe it to our struggling American musicians to provide at least one opera house, under an experienced, American-born director and manager, with American-born *régisseurs*, conductors, orchestral musicians, singers, stage architects, technical assistants and all other necessary employees. With one such opera house as a pattern, others might follow soon.

The Metropolitan Opera House announces with great unction each year the acquisition of one or more American singers, and has thereby succeeded in throwing dust into the eyes of the public that does not look below the surface nor understand just how insignificant a move this really is. A few such singers in an opera house are but a drop in a bucket. What about the management, the *régie*, the conductors and assistant conductors and the rest of the staff? This year the Metropolitan announced with special emphasis that its highest paid artist is an American, which is proof positive that America is capable of producing desirable artists, if anybody ever doubted it. It is equally true that the proper facilities for study and the chance to function would turn out a surprising number of artists in whom we could take pride and pleasure.

In justice to the Metropolitan, I think it only fair to say, it has never, in my opinion, been an opera house in the European sense; that is an institution of learning like a conservatory or university where singing actors are trained and opera is built—in other words, an opera "factory" or "laboratory," if I may call it that. Opera at the Metropolitan, as in Chicago, or wherever we have had seasons of opera, has been what might be styled synthetic opera, inasmuch as it has been the result of a more or less perfect assembling of the best available foreign artists, with little attention to their proper adjustment or coördination. In consequence, the finished product has often fallen far below the standard that could or should have been attained—a lapse that was inevitable with a season so brief, with artists who were only visitors—"guests," in German operatic parlance. The Metropolitan, then, during many years of almost profligate expenditure, has given nothing more than brilliant seasons of guest performances, like those of Covent Garden, Buenos Aires, Barcelona and other international *stagioni*. In other words, most of the work essential to these performances had already been completed in foreign countries. I make this statement, realizing with gratitude the host of memorable productions this house has to its credit; performances, to mention any one of which specifically would be to emphasize unduly its importance in an operatic scheme where both standards and achievement have been almost invariably far above the average.

It is obvious that an opera house of the importance of the Metropolitan could not have been expected to take raw material and develop it to a point where it would be useful, but the direction might have laid more stress upon the necessity of providing training for native singers in smaller opera houses as part of a national operatic scheme, with the Metropolitan as the ultimate goal. As far as I know, nothing of this sort was ever suggested, but I do know, from my own experience, that Americans were not treated with as much consideration there as they were in foreign opera houses.

The enormous emphasis that has been laid upon the importance of the Metropolitan to our national musical life and the consequent neglect of the smaller lyric theatre, has been the chief reason why opera has remained in the hands of foreign musicians and under foreign influence all these years. I feel sure that anyone who has been in touch with musical affairs during the present century must realize how completely this element has dominated the situation and how consistently it has worked to maintain its hold upon American musical life.

It is clear that the undertaking which I have outlined would require considerable backing, but certainly there are enough public-spirited citizens of means to provide this. The taxation of all foreign musicians, in addition to their income taxes, in order to help found and maintain an American opera house, might not be outside the realm of possibility.

It is not necessary to give performances in English as a rule, unless the work to be performed were composed to an English libretto, but one could hope that all native composers might avail themselves of English libretti at least, if not American ones. Practically every serious student of vocal music uses one or more foreign languages, or should do so; therefore it would be quite practical to produce opera in the original version, which is the only proper way, as an opera ceases to be exactly the work the composer created as soon as it has been translated (I admit that this is a question obviously open to debate). American singers are able to sing foreign languages in America as well as they can sing them in Italy, France or Germany, and a good many in every audience can understand some foreign language, provided the diction of the singers is clear enough and the orchestral accompaniment not too loud. An opera house such as just outlined could not produce the finest quality of opera at a moment's notice or without careful preparation, and of course no one would recommend that performances be sung by second-class singers, conducted by inexperienced conductors, or put on by *régisseurs* who do not know their jobs. We have American artists of every category sufficiently equipped at the present time to give first-class opera. To be sure, many of them had to spend a great deal of time and money in Europe to acquire the knowledge they have, but they are Americans nevertheless.

Forming a Native Company

Why not assemble a company of the best American-born singers, conductors and orchestral musicians obtainable and carry out this policy with all the other necessary elements? Given sufficient backing, time and undivided authority, results would be surprising. When one notes what Americans have accomplished abroad, where the odds are very much against them, the impartial observer must concede they could do wonders here, provided they were given the right kind of a chance at home. Many attempts have been made to give all-American performances in different cities, but the enterprises, although often most promising, have failed for want of the proper backing, or because they were badly managed, or what is more likely to have been the case—because of insufficient preparation and rehearsing. We have unusual voices here and many good singers, and the most intelligent and receptive students in the world, eager to work and to learn, but they need special training, which should be available at home.

An artist of international renown, who has been a member of both the Metropolitan and the Chicago companies expressed herself quite forcibly on the subject at Bayreuth. One of the lesser Metropolitan lights—an American singer—complained bitterly to me several years ago that, although a member of the Metropolitan forces, she had almost no chance to appear except at Sunday night concerts. Probably there is no suppressed desire that hurts more than an artist's longing for self-expression, particularly when he knows that he is well-equipped, nor no urge more insistent than the one that sends a player before an audience.

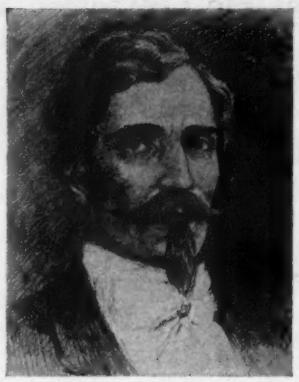
This state of affairs has existed for years, ever since P. T. Barnum brought Jenny Lind to sing in Castle Garden, and will probably continue as long as Americans refrain from thinking and allow themselves to be hypnotized by foreign artists of all kinds, who are often paid too much and out of all proportion to what they can possibly earn abroad. I realize that there are great artists that one can never adequately compensate for their unique services, but they are few and far between. Most of the artists one applauds and pays money to hear are gifted men and women who have had the chance to work under the right masters and have had sufficient ambition to make all manner of personal sacrifice to succeed, and we honor them for what they have become.

Given the same opportunity, it does not make much difference in the long run what your nationality is. No talent is of any value without the capacity for work.

They tell a story at Bayreuth that when Frau Winifred Wagner came across Toscanini, at the end of a hard day, poring over Wagner's own score of Parsifal, she said: "You certainly are a great student, *maestro*." "Yes," he replied, "if there were more students in the world, there would be more great artists."

Work there must be, but environment and opportunity have a great deal to do with it as well. The old adage, "Hope deferred maketh the heart sick," applies to no class better than to the American musician of today, for he seems to be *persona non grata* both at home and abroad.

Perhaps the future of music in America now lies with the broadcasting companies; for these organizations, far-reaching in their influence and economical in their operation, have instituted reforms that have a bearing upon the education and support of our musicians. In the short time they have been interested in good music, they have shown themselves open-minded and progressive and have not allowed themselves to be diverted by the prejudices that have affected patrons of music and certain portions of our musical public over a much longer period.



ALFREDO GANDOLFI
will sing in the Secret of Suzanne (in English) on February 21 and 22 with the Detroit Symphony Orchestra in that city and on May 14 the Colonel in Peter Ibbetson with the Detroit Civic Opera (in which rôle he is shown in the photograph). Mr. Gandolfi sang Scarpia in Tosca on the Chase and Sanborn Hour, February 3, with Richard Crooks and Helen Jepson. (Drawing by Federico Gandolfi.)

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Lehmann and Milstein Applauded with Kansas City Philharmonic

Krueger Conducts Programs of Outstanding Appeal, in which Soloists Score—Chaliapin Rouses Listeners

KANSAS CITY, MO.—Opulent-voiced Lotte Lehmann, magnificent interpreter of Wagnerian rôles and Lieder, thrilled 5,000 auditors in the sixth Philharmonic Concert on January 21 by her superb recreation of the Liebestod from Tristan and Isolde (Wagner). And the Kansas City Philharmonic Orchestra under Karl Krueger provided a prelude of unwonted beauty and dignity and in their accompaniment, intuitively followed the inspirational urge of the great Lehmann. Richard Strauss' All Souls' Day, Morgen, Devotion and Dream in the Twilight (an encore) were beautifully voiced and revealed further the marvelous art of the Metropolitan soprano. Mme. Lehmann was recalled many times. This program listed a particularly interesting novelty for local devotees, the Dohnanyi suite for orchestra, op. 19, a rich mosaic indeed, varicolored in its four intricate and vividly contrasted movements and imposing virtuoso requirements on each member of the orchestra. The first reading was highly satisfactory. Weinberger's Polka and Fugue from Schwanda met with instant approval and Tschaikowsky's *Andante Cantabile* coupled with it was beautiful in its restraint. The introductory opus was the Smetana overture to the Bartered Bride. Mr. Krueger conducted from a high plane throughout, and in response to the sincere enthusiasm he returned to the platform several times.

MILSTEIN WELCOMED

Nathan Milstein, scintillating virtuoso of the first rank, won a deluge of applause from an audience nearing 5,000, in a dazzling projection of the D major concerto (Tschaikowsky) on February 5 with the Kansas City Philharmonic Orchestra. The orchestral selections were the Tannhäuser March (Wagner) the Rustic Wedding Symphony (Goldmark) and The Vagabond (Powell Weaver). Mr. Krueger's readings throughout were intelligently conceived. The Weaver symphonic poem is a captivating modern number, well-fitted, melodic and expressive of the moods of a high spirited, nature-loving wanderer. The initial local performance was enthusiastically received.

CHALIAPIN IN STIRRING RECITAL

The second attraction of the Fritschy concert series was a unique recital by Feodor Chaliapin, inimitable singing actor, who entranced a large audience on January 22. From 100 programmed concert songs and operatic airs, Mr. Chaliapin chose at random songs by Dargomijsky, Moussorgsky, Borodin, Glinka, Rimsky-Korsakoff, and other composers, supplying masterful reëmbodiments for each. The incomparable *pianissimo*, the subtle delineations and the vocal freshness astonished as much as ever the demonstrative audience which was rewarded with several encores. Ivan Basilevsky was the able accompanist and contributed several piano solos.

A recital of interesting proportions, consisting of operatic arias, a piano concerto and ballet divertissement, was presented by the Kansas City Musical Club, on January 28. N. De Rubertis and his orchestra furnished the accompaniments and contributed several solos. The participants were Mrs. Thomas J. Strickler, soprano, Evaline Hartley, contralto, Paul Fraser, tenor, Willis Quant, pianist, and dancers from the Dorothy Perkins Studio.

Sponsored by Mu Phi Epsilon, the Vesper A Cappella Choir of the College of Emporia, (Kans.), under the direction of Dean Daniel A. Hirschler, presented a nicely arranged program of worthy items in an efficient manner on January 22. Powell Weaver's (local composer-organist) Windy Weather was repeated. The program included choral numbers by Bach, Christiansen, Liebhold, Gallus and Taneieff.

SIGMA ALPHA IOTA SERIES OPENED

The initial program, January 20, in a new series of monthly recitals sponsored by Sigma Alpha Iota at the Nelson Gallery, was notable for the S.A.I. Ensemble's artistic interpretations of Scotch, Irish and Czechoslovakian choral numbers, under the direction of Gladys Gwynne Combs. Other contributors from Tau Chapter were Marjorie Standart, pianist and accompanist, Dorothy Kimmell Rendina, violinist, and Mrs. Leon Hinkle, soprano.

Lillian Glass revealed a musical nature and fine pianistic gifts in an arresting program on January 29, listing Chopin, Schumann, Brahms, Schubert-Liszt, Leo, Scarlatti, Hummel, Godowsky and Debussy items.

On Febraury 1, the Merrill Piano Club was assisted by Mrs. William McElroy, soprano, in its monthly recital.

Norma Troje-Miller, composer-violinist, was assisted by N. DeRubertis and his orchestra, the Ehrnman Singers and Grace Nelson McTernan, soprano, in a program of her own compositions on January 13.

C. C. B.

Piano Art Delights Columbus Hearers

Dalies Frantz and José Iturbi Are Recipients of Ovations at Recent Appearances in Ohio City

COLUMBUS, O.—Dalies Frantz, brilliant young American pianist, utterly captivated the audience which filled the Deshler-Wallick Hotel ballroom on January 19. The engagement and crowd were provided for him by the Women's Music Club and the interest was so widespread that many out-of-town as well as local musicians were present.

In order to make an impression with the kind of vehicle that would display his virtuosic powers at their fullest, Frantz at the last moment substituted the gigantic Liszt B minor sonata in place of shorter numbers by Brahms and Weber. It was in the third composition of his initial Bach group, the Bach-D'Albert organ fugue in D major, that his enormous musical and digital capacities foreshadowed what was to happen in the Liszt sonata. In the latter he managed to uphold the musical interest to the end, a huge task in so long and difficult a work, proving that its lyrical and dramatic qualities can always save it from the charge of sheer bombast.

The dainty, airy Schumann Papillons agreeably came next and were played with grace and fancy. The audience was charmed by the pianist's finely spun and subtly nuanced work in the Chopin F major study, op. 10, No. 8. Two tart modernisms by Prokofieff and Falla finished the program with stunning splashes of color.

ITURBI TRIUMPHS

José Iturbi, another brilliant pianist, who is blessed with marked individualistic traits, recently won his second local triumph, this time at Mees Hall, Capital University. To the excellent impression he made on a former occasion with the classics and Liszt, he added a new revelation—that he is a Debussyist *par excellence*. In particularly well-known works by Schumann and Chopin he infused an interesting new personal slant, based however on the best traditions of interpretation. A few novelties were included and encores were announced, commented upon and satisfyingly played. H. G. D.

Visit of Minneapolis Orchestra Major Event in Atlanta Season

Large Audiences Attend Two Concerts Given by Ormandy Forces, Including Matinee for Children—Dalies Frantz Plays Brilliant Recital in Columbus, Ga.

ATLANTA, GA.—This city is enjoying, in many respects, the most active musical season of her history. Musical organizations, sororities, women's clubs, colleges and schools are presenting programs and are engaged in the study of music to a greater extent than ever before.

The musical event of most importance which has taken place during a fortnight was the appearance of the Minneapolis Symphony Orchestra on January 31. Two programs, one a matinee for school children and the other a regular symphony program in the evening, attracted about 7,500. The orchestra was presented by the Atlanta Music Club (Mrs. Harold McKenzie, president) and the Atlanta Philharmonic Society (Raymond A. Kline, president).

ORMANDY CONDUCTS FOR YOUNG PEOPLE

Fully 3,000 youngsters of grammar school age, high school pupils and students of music attended the matinee when the orchestra played a special program for them, conducted by Paul Lemay. Compositions of contrasting schools and different nationalities were given with American music, represented by The White Knight from the suite, Through the Looking Glass, by Deems Taylor.

More than 4,000 heard Brahms' fourth symphony, which was the major work given at the evening performance, with Eugene Ormandy conducting. Mr. Ormandy's dynamic and electrifying interpretations brought the forces from Minneapolis generous applause. At the end of the printed program three encores were granted; the last being the Beautiful Blue Danube.

DALIES FRANTZ DELIGHTS

The brilliant young American pianist Dalies Frantz played a concert on January 29 at Columbus, Ga., which was attended by several Atlantans who motored over to hear him. Disappointment over the conflict in engagements which precluded his appearance in Atlanta as soloist with the Minneapolis Symphony Orchestra as was expected, caused some local musicians to attend his concert in Columbus, which was sponsored by the Three Arts Club of that city. Mr. Frantz is of the pianistic steel that is both flexible and brilliant with a sense for beauty that illumines all of his playing.

Yehudi Menuhin is the next artist attraction for Atlanta, playing here on February 20 and followed by the Monte Carlo Ballet on February 28. It is said that Yehudi will bring his entire family with him to spend several days in this Southern city.

Eda Bartholomew, prominent southern organist, played a Silver Anniversary program at St. Mark Methodist Church to a large and appreciative audience on January 27 that paid tribute to her long and splendid service rendered music in Atlanta. She was assisted by Lillian Gilbreath, pianist, who collaborated with the organist in playing César Franck's Variations Symphoniques. Lilian Bennett, contralto, was soloist, and a quartet composed of Mrs. James Richardson, soprano, Lilian Bennett, contralto, Stanley Perry, tenor, and Edward Warner, baritone, sang the quartet, Lift Up Thine Eyes by a former Atlanta composer, Kurt Mueller, which was dedicated to Miss Bartholomew. Senta Mueller, violin, and Margie Griffith, harp, played Duane's Extase with organ by Miss Bartholomew. Allegro-Scherzando and Saint Agnes Eve by C. W. Dieckmann, Atlanta composer, were other dedications to the organist which were meritorious and contributed to a well rounded program.

Albert Rappaport, tenor, with the capable assistance of Mrs. Lewis Hirsch at the piano, gave a program which portrayed The Jew in Music, at The Temple on January 23 and brought out a capacity audience to hear the former member of the Chicago Civic Opera Company.

WOMAN'S CLUB PROGRAM

The Decatur Woman's Club presented, through the fine arts department with Mrs. Walter Herbert, chairman, a miscellaneous program of vocal and instrumental music on January 20. Gussie O'Neal Johnson, from the music department of Agnes Scott College, and Mrs. Reynolds Clark, director of the Greater Atlanta Young Women's Orchestra, gave the program which offered the following soloists: Vivian Bryant Thompson, Lillian Bray, Mary Cunningham, Helen G. Mansfield, Elizabeth Kilpatrick and Madge York in voice; Hazel Klima and Marguerite Taylor as instrumental soloists. Ethel Beyer, prominent local organist and accompanist, was at the piano for the vocal solos and ensembles.

MU PHI EPSILON EVENT

The Mu Omega Chapter of Mu Phi Epsilon gave the regular monthly program on January 23, when the following members appeared: Frances Snipes, Claudia Hayes and Rubye Head Lewis, pianists, and Agnes Conley Quade, soprano, with Jane Mattingly, lecturer. M. S. W.

Artist Recitals at David Mannes Music School

On February 11 the first in a series of artist recitals was given at the David Mannes Music School, New York. The program consisted of a Mozart trio in E and a Tschaikowsky trio in A minor, played by Isabelle Vengerova, pianist, Paul Stassévitch, violinist, and Naoum Benditsky, cellist, all members of the artist faculty of the school. Mr. Stassévitch and Mme. Vengerova also played a Kreutzer sonata.

The remaining concerts in the series are: February 25, Yella Pessl, harpsichord; J. Henry Bove, flute; Mitchell Miller, oboe, and a string ensemble. March 18, a recital by the Kroll, Schuster, Sheridan Trio. April 8, the series will end with a program of original compositions by Dr. Hans Weisse.

Anatol Rapoport to Locate in New York

Anatol Rapoport, young Russian-American pianist who returned last summer from an extensive stay in Europe, and concerts and recitals in Germany, Austria and Chicago, will make his home hereafter in New York. On February 12 Mr. Rapoport played during a Columbia network broadcast. Just before leaving Chicago for the East, the pianist was heard in a joint recital, under the auspices of the Friends of the Soviet Union, at Orchestra Hall.

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Richmond Civic Orchestra Opens Series

Leonid Bolotine and Poldi Mildner Heard in Individual Events of Interest

RICHMOND, VA.—Richmond's Civic Orchestra, under the baton of Franklin Woodson, talented young woman, began a series of local concerts at the Thomas Jefferson High School on January 31. Fifty-four instrumentalists are in the ensemble, all nonprofessional. This initial concert included works of Schubert (the Unfinished Symphony), Beethoven's Egmont Overture, a ballet suite of Tschaikowsky, and the Grieg concerto for piano and orchestra, op. 16, the soloist being Roxane Mathieu, a young pianist of Richmond.

The playing of this locally recruited organization was highly praiseworthy and Miss Woodson and the concertmaster, Minerva Sorg, were lauded. Miss Mathieu has established a fine reputation as a pianist of achievement and promise and on this occasion acquitted herself creditably. The orchestra is sponsored by a large group of Richmond people and proposes to give additional monthly concerts.

Leonid Bolotine, concertmaster of the Richmond Symphony Orchestra during its 1934 series, appeared in recital before the members of the Woman's Club on January 21. He had been heard so rarely in solo work during the orchestral programs that it was a privilege to hear him in a full length recital. He displayed marked virtuosity in works of Chausson, Tartini, Brahms, Sarasate, and others. Ivan Eisenberg accompanied, to the satisfaction of a large and acclaiming audience.

POLDI MILDNER IN CONCERT

Poldi Mildner, Viennese pianist, presented the second concert in the Musicians Club artist series at the Jefferson on January 22. Her playing abounded in technical skill, almost masculine dynamics, and a large equipment of precision and delicacy, emphasized in a program made up of conventional compositions. Her playing of Schumann's Carnaval and a Prokofieff work, Suggestion Diabolique, was praised as outstanding. Her striking stage presence is a decided asset and in general her recital was favorably received. J. G. H.

WJZWEAFWABCWOR

Puccini's La Boheme was brought to the air on February 10 by the Chase and Sanborn Opera Guild over WEAF. Editha Fleischer, soprano of the Metropolitan Opera, was Mimi, and the parts of Musetta, Rudolf, Colline and Marcel were taken by Josephine Antoine, Jan Peerce, Roderick Cross and Wilbur Evans, respectively. Deems Taylor prepared the English version, and was the narrator. Orchestra and chorus were directed by Wilfred Pelletier of the Metroplitan Opera. . . . John Powell, American composer and pianist, was the guest of Eddy Brown, violinist, on the latter's two WOR programs, February 10 and 14. Mr. Powell's first appearance was on the American Composers Hour, when he and Mr. Brown played Powell's Sonata Virginianesque; Thursday night, the entire program presented by Mr. Brown and the WOR orchestra under the direction of George Shackley was devoted to Mr. Powell's compositions, with the composer at the piano. . . . Mario Chamlee, American tenor, began a series of weekly broadcasts entitled the Swift Garden Program on February 10 over WEAF. The orchestra is conducted by Karl Schulte.

February 12, an opera singer, a banker and a Broadway producer talked of their hobbies in an interview with Francis C. Healey over WEAF. Queena Mario, the musician of the group, confessed that she spends what little spare time she can find in writing. Much of her work has been published. . . . Also on Lincoln's Birthday, WEAF's network sent out a special broadcast to Poland honoring the memories of Kosciusko and Lincoln, the day being also the anniversary of the former's birth. The program marked the opening of an exhibit of radio equipment donated by the Polskie Radjio and the Polish Government for display in the International Radio Fair now being staged for visitors to Radio City. The speaker was the Polish Ambassador, Stanislaw Patek. The Polish national anthem and native folk-songs by a Polish chorus comprised the musical portion of the program.

A new series of weekly programs to be known as "Columbia's Concert Hall," featuring distinguished instrumentalists from many fields with Howard Barlow and a symphony orchestra, was inaugurated on February 13 by the Columbia Broadcasting System (WABC and associated stations). Robert Goldsand, young Viennese pianist, was guest artist on the first program. Probable artists for future broadcasts include Alfred Wallenstein, Georges Barrère, Mishel Piastro, Muriel Kerr, Carlos Salzedo, Grischa Goluboff and others. . . . On February 13 WMCA and WNYC carried a concert by the New York Civic Orchestra, with Elsa Hilger, guest cello soloist in Tschaikowsky's Rococo Variations. The same program will be heard on the same stations February 17. . . . John Charles Thomas was to resume his broadcasts over the WJZ network February 13. His offerings included Song to the Evening Star from Tannhäuser and Curly Locks, a song by the baritone's tailor, Earl Benham.

The Trio Elegiac in D minor, op. 9, written by Rachmaninoff in memory of Tschaikowsky, was played by Henri Deering, pianist; Josef Stopak, violinist, and Oswaldo Mazzucchi, cellist, on the NBC Music Guild program (WJZ), February 14. . . . On this date the WJZ facilities also carried a special program by students from the ensemble classes of Paul White at the Eastman School of Music in Rochester, N. Y. Performing artists under the direction of Mr. White were Ruth Northup, pianist; Burnett Atkinson, flutist; Robert Sprenkle, oboe soloist; Ben Goldfarb, clarinetist; Norman Herzberg, bassoon, and Waldemar Linder, horn. They played a sextet for piano and wood-winds by Thuille.

The NBC Music Guild program of February 15 consisted of works by John Powell, who furnished piano solos and joined with Jacques Gordon, violinist and founder of the Gordon String Quartet, in his Sonata Virginianesque, From a Loved Past, and Natchez on the Hill. Powell also acted as commentator.

Today (February 16), Italy will contribute entertainment to American audiences in a new series of international broadcasts from Rome, carried over this country by the WJZ hook-up. Count Galeazzo Ciano, Minister of Public Relations, who controls all Italian broadcasting, will introduce today's program. The Royal Carabinieri Band and a large folk-song chorus are to be heard. It is expected that future programs in this series will be presented at least twice a month. . . . The Metropolitan Opera broadcast of today is Verdi's Simon Boccanegra, with Lawrence Tibbett in the title rôle, and other principals including Elisabeth Rethberg, Giovanni Martinelli, Ezio Pinza, Alfredo Gandolfi, Louis D'Angelo and Giordano Paltrinieri.

The General Motors Symphony concert of tomorrow night (February 17) announces Hans Kindler, conductor, and Bronislaw Huberman, violinist, as the soloist. . . . On February 18 Robert Goldsand is to be heard in a feature recital from WJZ. . . . Felix Fox, pianist; Josef Stopak, violinist, and Oswaldo Mazzucchi, cellist, offer Beethoven's trio in B flat, op. 97, for the NBC Music Guild broadcast (WJZ) on the same day.

An all-Brahms program played by the New York Philharmonic-Symphony Orchestra under the direction of Arturo Toscanini and with Alfred Wallenstein, cellist, and Mishel Piastro, violinist, as soloists, will be a feature of the Columbia Broadcasting System's schedule for the week beginning February 16. . . Among the other artists and groups performing over the air during the week are Toscha Seidel, violinist; Lily Pons, soprano; Richard Bonelli, baritone; Ilya Schkolnik, violinist with the Ford Symphony Orchestra; Abram Chasins, pianist; the New York Philharmonic-Symphony Orchestra in a children's concert under the leadership of Ernest Schelling; the Pro Arte String Quartet, and the Curtis Institute Symphony Orchestra. . . . Howard Barlow's musical commentaries in Understanding Music for the week will be devoted to the tone poem, and he will conduct his orchestra in Richard Strauss' Till Eulenspiegel.

Susquehanna University Choral Society to Give Opera

The Choral Society of Susquehanna University, Selinsgrove, Pa., under the direction of E. Edwin Sheldon, will give Saint-Saëns' Samson and Delilah in concert form on April 2.

LEA LUBOSHUTZ,
violinist, was one of the artists playing for the Beethoven Association on February 11 at Town Hall, New York. The following day she left for a two weeks' tour of Florida.

Utah Urges Statute to License Musicians

Bill Providing for Their Registration Introduced into State Legislature

SALT LAKE CITY, UTAH.—A bill was introduced in the Utah legislature in February which would license musicians and have them registered by the State Department of Registrations, as is done in the case of physicians, dentists and nurses. The bill provides that a person may apply for a license to practice as a musician in the state; sets up that the applicant must have studied at least two years at a college "in which the major subject is music," or at a certified school of music, and have passed an examination conducted by the Department of Registration. Unprofessional conduct on the part of a musician would include habitual drunkenness or drug addiction, incompetency, dishonest or extortionate conduct, wilful violation of rules of the Department of Registration, and immoral or dishonorable behavior. The examining board would have five members.

HEIFETZ IN RECITAL

Jascha Heifetz, violinist, played magnificently to a large and appreciative audience in the Mormon Tabernacle during the past month. The program was a varied one. During the Bach numbers, Frank W. Asper, Tabernacle organist, accompanied him.

The annual meeting of the Salt Lake Oratorio Society was held at the Hotel Utah on January 27, when four members of the board were chosen from the big chorus: Dr. D. E. Smith, W. J. Thomas (both reëlected), and Mmes. J. E. Richards and L. H. Saville.

The German Latter-day Saints Society's choir celebrated Handel's birthday in January by giving a Handel concert in the Assembly Hall here.

Utah composers are invited to enter a contest for a band number and march song to be played at the annual state high school band contest in Provo this April. F. L. W. B.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 16

Philharmonic-Symphony Orchestra Children"s Concert, Carnegie Hall (M)
Ossip Gabrilowitsch and National Orchestral Ass'n., Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)
Workmen's Circle Sanitarium Anniversary Concert, Carnegie Hall (E)

Sunday, February 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Maganini Chamber Symphony, Town Hall (E)

Monday, February 18

Women's Symphony Orchestra of New York, début concert, Town Hall (E)
Klaus Liepmann, chamber music, Ethical Culture School

Tuesday, February 19

Philadelphia Orchestra, Carnegie Hall (E)
Edward Ransome, tenor, and Maude von Steuben, soprano, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (E)

Wednesday, February 20

Ruth Slenczynski, pianist, Town Hall (E)

Thursday, February 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Northern Orchestral Society and Swedish Glee Clubs, Mecca Auditorium (E)

Friday, February 22

Siegfried, Wagner Cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vera Brodsky and Harold Triggs, two-pianists, Town Hall (E)

Saturday, February 23

Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Artur Schnabel and Bronislaw Huberman, sonata recital, Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rose Bampton, contralto, Town Hall (A)
Feodor Challapin, bass-baritone, Carnegie Hall (E)
Eugene Onegin, Art of Musical Russia, Inc., Zimbalist, conductor, Mecca Auditorium (E)
Harry Blank, baritone, Town Hall (E)

Monday, February 25

Dusolina Giannini, soprano, Carnegie Hall (E)
David Barnett, pianist, Town Hall (E)
Karl Andrist, violinist, Barbizon Plaza Concert Hall (E)

Tuesday, February 26

Diaz Tuesday Afternoon, Waldorf-Astoria
Albert Spalding, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, February 27

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, February 28

Götterdämmerung, Wagner Cycle, Metropolitan Opera House (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Stravinsky, Dushkin, Quintet in Toledo

Program of Modern Music Provides Outstanding Event in Museum of Art Concerts—St. Olaf Choir and Resident Artists Applauded

TOLEDO, O.—A notable feature of a recent concert in the Toledo Museum of Art Series was the joint appearance of the composer and pianist Igor Stravinsky, and Samuel Dushkin, violinist. Half of the program was played by the Paris Instrumental Quintet and the other half by Stravinsky and Dushkin.

The quintet, which is composed of five noted French musicians—Rene Le Roy, flute; Rene Bas, violin; Pierre Jamet, harp; Pierre Grout, viola; Roger Boulme, cello—brought to its audience some of the rare masterpieces written for this unusual combination of instruments. Passages of revealing beauty were heard in the works of Mozart, Couperin and Jongen.

Stravinsky and Dushkin played all Stravinsky works, choosing excerpts from the opera Le Rossignol; the ballet L'Oiseau de Feu; and the ballet Petrouchka. Each displayed a faultless technic and tonal brilliance.

MUSEUM SERIES EXTENDED

Announcement has been made by the Toledo Museum of Art that an extra concert, not included in the regular series, is to be given by the Minneapolis Symphony Orchestra on February 12. As a part of the museum's regular concert course, the Minneapolis organization will be heard on February 13 also. The February 12 program is announced as "a popular concert at popular prices."

John Charles Thomas, whose November program was cancelled, will appear at a concert the same evening as Ruth Slenczynski, child pianist, February 18, in the Toledo Paramount Theatre. This is believed to be the first time in America that two major concerts have been given in one evening. Two short operas have been performed, joint recitals have been given, but two major concert programs—never. The programs of the two musicians are so planned that the whole affair will close within the length of the usual stage play.

ST. OLAF CHOIR APPEARS

The St. Olaf Lutheran Choir (F. Melius Christiansen, director) gave a program recently at the Civic Auditorium. Sacred works of Bach, Schumann and Christiansen, and Swedish folk-songs were heard. The concert was sponsored by the Lutheran Women's League of Toledo.

Epsilon Chapter of Mu Phi Epsilon, national honorary musical sorority, presented its monthly program on January 30. Corrine Rider-Reed, soprano, was guest artist, singing a group of Franz songs and two arias from La Boheme. Marana Baker accompanied Mme. Reed. The Musical Art Trio (Isabelle Reichert, piano; Florence Miller, violin; Ruth Earhart, cello) played the Dumky Trio, op. 90 (Dvorak) and Miss Baker interpreted a group of piano numbers by Scarlatti, Corelli and Beethoven. Mary Van Doren read the oral program notes.

During January the following appeared on the Toledo Art Museum's free Sunday concerts in the peristyle: the Madrigal Club, directed by Herbert S. Boynton; Kathryn Clapp, pianist; Patricia Souren, violinist; and the Musical Art Trio. Arthur Croley, organist, performed at the last concert, playing compositions by Toledo musicians, along with the classics.

The Euterpean Club gave a lecture-recital recently in the lounge of the Toledo Woman's Club. A paper was read by Christina Goorley. Those appearing on the program were Avril Finch, pianist, Vera Meehan, soprano, and LaVon Greiner, contralto. Charlotte Engelke was the accompanist. D. J.

Sheridan's Second New York Recital March 24

Frank Sheridan, pianist, will again be heard in recital at Town Hall, New York, on March 24. On March 12 he is to appear as soloist with the National Orchestral Association (Leon Barzin conducting) in Carnegie Hall, New York, playing a concerto by a classical composer and one by Hindemith.

Elisabeth Schumann Delights Winnipeg

Soprano Appears under Auspices of Women's Musical Club—Vienna Choir Boys Make Local Bow—Medieval Opera Restored—New Orchestra Heard

WINNIPEG, CAN.—Elisabeth Schumann arrived here from New York on January 7, to fulfill a recital appointment with the Winnipeg Women's Musical Club. Anticipating a rare treat, the members of this organization and a few privileged guests almost filled the Auditorium Concert Hall, the occasion being Mme. Schumann's first appearance here, thus making the concert a special event. Serenely reposeful in manner, the singer presented a program of sixteen songs by Mozart, Schubert, Strauss, Debussy and Cyril Scott. Flawless technical fluency, exquisitely produced tones, perfect verbal clarity, skillful in the art of mood contrasts, Mme. Schumann stirred up warmly enthusiastic feelings with so much expression of pure beauty. Bernard Naylor, distinguished resident of Winnipeg, was Mme. Schumann's accompanist who accomplished his almost unrehearsed task with such striking unity of feeling, eloquence and perfect adequacy that the singer graciously acknowledged his fine work at intervals during the recital.

VIENNA CHOIR BOYS IN DÉBUT

The Vienna Choir Boys sang and acted here for the first time on January 8, their appearance being greeted by 4,000 persons, a large number of whom were attracted to this Celebrity Concert on account of the local interest in juvenile vocal productions, particularly when boys perform. It must be said that these twenty boys proved that they have been schooled into a fine state of perfection in ensemble singing by their conductor, Dr. Georg Gruber, so that differences of opinion on the subject of tone and its production were put aside temporarily in order to enjoy other more noteworthy achievements in the work of this widely heralded choir. Der Hausliche Krieg, a one-act opera by Schubert, especially arranged for these boys, provided colorful entertainment combined with good acting, dancing and singing, considering the youth of the singers.

The thirteenth century folk operetta Robin and Marion by *trouvère* Adam de la Halle was presented for the first time in Winnipeg on January 21, at the Auditorium. This lively and picturesque little play was received with expressions of amusement and delight by a large audience of the Women's Musical Club and guests. Costumes and properties were happily planned and the country dances were bright and well performed. The pastoral flavor of the music was a charming feature in the hands of a well-balanced small orchestra.

NEW ORCHESTRA MAKES BOW

A newly organized symphony orchestra, conducted by John McTaggart, chose January 22 to present its first program. Unfortunately a temperature of forty below zero prevailed, and as a result a very small audience attended the concert in the Auditorium. Those who braved the elements were well rewarded for their courage.

The Men's Musical Club held their annual dinner on January 26. Attracted by the announcement that Dr. Arthur Collingwood, incumbent of the chair of music at the University of Saskatchewan, would be present, over 400 members and guests assembled in what proved to be an inspiring reunion. In a fifty-minute speech, Dr. Collingwood paid tribute to the value of the club's work to Winnipeg and the Province of Manitoba. He also spoke of the advance being made in musical education in Western Canada and said he looked forward to the day when Manitoba might have a faculty of music in its own University. Many other subjects were covered and the address was frequently punctuated with musical anecdotes. The Philharmonic Choir and the Winnipeg Male Voice Choir, under Bernard Naylor, supplied two-thirds of the musical program, the balance being contributed by a chosen ensemble from the Winnipeg Boys' Choir, directed by Ethel Kinley. A. C.

Spalding's Carnegie Hall Program

Beethoven's Romance in G, Padre Martini's allegro edited by Samuel Endicott, Bach's sonata in E for piano and violin, and Schubert's fantasy in C will be featured on Albert Spalding's program when the violinist plays at Carnegie Hall, New York, on February 26.

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Martinelli Pledges Loyalty to Metropolitan Opera

Recent rumors of unsettled conditions at the Metropolitan Opera and published reports that some of the foreign-born members may withdraw to seek more lucrative affiliations abroad, has caused Giovanni Martinelli, tenor of the Metropolitan, to issue a statement to the press: "My twenty-two years with the Metropolitan, the leading opera company of the world, has engendered in me such a high sense of loyalty and responsibility to the American public that I feel it a duty to coöperate to the fullest extent possible during these trying times.

"Practically all of these twenty-two years has been spent in America; in fact, all my children are American-born, so that my American spirit is deeply grounded.

"The Metropolitan has always been the criterion of operatic ideals under the splendid direction of Giulio Gatti-Casazza. We should not be disturbed about the change in management because there is no doubt in my mind that the new management will continue to maintain the traditions and high standards established by Mr. Gatti-Casazza, and I shall contribute my share of artistic worth and coöperation to the new management.

"The fact that the Metropolitan has gone to great expense to revamp the opera house and has not yet completed the work is their response to give music-lovers an opera house second to none.

"The American public has been so appreciative of my artistic efforts and has lent so much encouragement to my aim to please them, I shall allow no obstacle to stand in my way to do my share.

Jacques Jolas in Louisville Recital

LOUISVILLE, KY.—Jacques Jolas, who has undertaken a heavy burden of public appearances, in addition to his connection with the Juilliard School of Music and his duties as dean of the College of Music of the University of Louisville, was heard on January 27 in the Crystal Ballroom of Brown Hofel in the first of a series of historical piano recitals.

His first offering in this series was of three Beethoven compositions, the sonata in D minor, the variations in C minor and the sonata op. 110.

A large audience expressed deep appreciation of his scholarship and fine musical conception. His hearers were impressed particularly with the skill with which he developed the climaxes and contrasts in color in op. 110.

Mary Long Hanlon shared the artistic spotlight in a program also featuring Ted Shawn and his men dancers on January 28 at Memorial Auditorium. Miss Hanlon was both sponsor and guest artist for Mr. Shawn, and, with Mr. Jolas at the piano, developed interesting interpretations of Chopin's waltz, op. 64, No. 3; Ravel's Ondine and the Claire de Lune of Debussy. She proved herself worthy of a part in a program by Mr. Shawn and his troupe. N. M.

Boyle-Jacobinoff-Elmer Trio in Début

PHILADELPHIA.—On January 24 a new chamber music organization made its bow. This was the Boyle-Jacobinoff-Elmer Trio, whose members are George Boyle, pianist, Sascha Jacobinoff, violinist, and Thomas Elmer, cellist. All these are musicians of established reputations in Philadelphia, and the juncture of their several gifts results in a notable ensemble. The concert took place in the auditorium of the Society of Ethical Culture. Notwithstanding the unpropitious weather, there was a large attendance. The program was made up of the Mozart trio in B flat, No. 12, Beethoven's Geister Trio in D, op. 70, No. 1, and the op. 8 in B of Brahms. In all of these the group displayed tonal distinction and interpretative depth. Each artist contributed to the full his individual excellence, yet subordinated all to the smoothness and balance of their united performance. The audience was so insistent that at the end of the program, the scherzo of the Brahms trio had to be repeated. R. C.

Mr. and Mrs. Aronson Introduce Godowsky's Miniatures

The first performance of Leopold Godowsky's Miniatures was given by Vera Kaplun Aronson and Maurice Aronson at the Grand Street Playhouse, New York, on January 28. Mr. Aronson made introductory and explanatory remarks before each piece. The program comprised excerpts from three suites for piano, four hands, all developed from five tone combinations. In his initial talk, Mr. Aronson said that Mr. Godowsky had written these in the interest of pedagogic development, so that students might be given requisite technical drill, but at the same time become familiar with the shorter standard forms. The pieces are drawn up with an eye to variety and musical interest. They comprise classic and modern dance as well as other established and fanciful music forms. From the first suite Mr. and Mrs. Aronson played In Church and At Night; from the second, Sarabande and Cradle Song. The third suite was represented more extensively, among these items being ancient and modern dances, four passages for the black keys, and Prelude, Chorale and Hymn. Under the heading of miscellaneous were included Arabian Chant, The Miller's Songs, Toccatina, Impromptu and other titles. The Miniatures are the work of a master musician, characteristically successful in attaining the effects and achieving the object he seeks. M. L. S.

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BENNO MOISEIWITSCH,
pianist, was soloist with the London Philharmonic Orchestra, at Queen's Hall, January 20, Sir Landon Ronald conducting.

HELEN McGRAW, HAROLD and OTTOKAR CADEK
recently made a tour of Alabama under the management of Christine McCann, fulfilling twenty-four engagements. Miss McGraw is the pianist, the Messrs. Cadek the violinist and cellist of the group.

LEONORA CORONA,
soprano of the Metropolitan Opera, made her first appearance of the season with this organization on January 12, singing Santuzza in Cavalleria Rusticana. With silent screen tests already completed and sound tests scheduled, it is definitely expected that Miss Corona will embark on a film career at the close of the opera season. (Photo by Theodor Stolar.)

N. LINDSAY NORDEN
will present ten lectures, on Wednesdays, beginning March 6, in New York City. The lectures are to deal with the theory of untempered music, a subject which Mr. Norden teaches at the Westminster Choir School in Princeton, N. J. Mr. Norden will outline the principal problems of untempered music, with special reference to a cappella music, and point out errors which have crept into musical theory, together with many facts his research has developed. Mr. Norden has had extensive experience in choral and orchestral conducting. He has the degrees of M.A. and Mus. Bac. (Photo by Kubey Rembrandt.)

ELEANOR BLOCK,
an authority on the dance, has joined the faculty of the Chicago Musical College. She is equipped to give a combined course in modern, ballet, creative and interpretative dancing, and to prepare students for the professional stage as it is today. Miss Block began her classes with the beginning of the second semester on February 4. (Photo by Maurice Seymour.)

ELIZABETH MERRILL HUBBARD,
of Chicago and Lake Forest, soprano soloist with the Civic Orchestra of Chicago, under Eric DeLamarter, on January 27. An expert equestrienne and member of the exclusive Milburn Hunt, Mrs. Hubbard participates in many fox hunts. Her appearance with the Civic Orchestra came as the result of an open competition judged by Conductor DeLamarter. The soprano has studied music since she was a young girl, but until her appearance with the orchestra had revealed her vocal talent only to her closest friends.

PIETRO A. YON,
organist, and his son, Mario, photographed in the former's New York studio. (Photo by Boutrelle.)

SILVIO SCIONTI
and his master class at Shreveport, La. His assistant, Isabel Laughlin, is shown at Mr. Scionti's left. The Chicago Musical College sends Mr. Scionti one day every month to each of the following Southern cities to hold master classes: Galveston, Tex., at Galveston Piano House, sponsored by Mrs. L. R. White; Corpus Christi, at the First Methodist Church, under the sponsorship of Mrs. Jean McFarland; San Antonio, at the Incarnate Word, sponsored by Lucille Klaus, and Shreveport, La., at Dodd College.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Herbert Mitchell, N. Y.

FLORENCE EASTON

Now in Europe for Concerts, Will Return Next Season for American Tour